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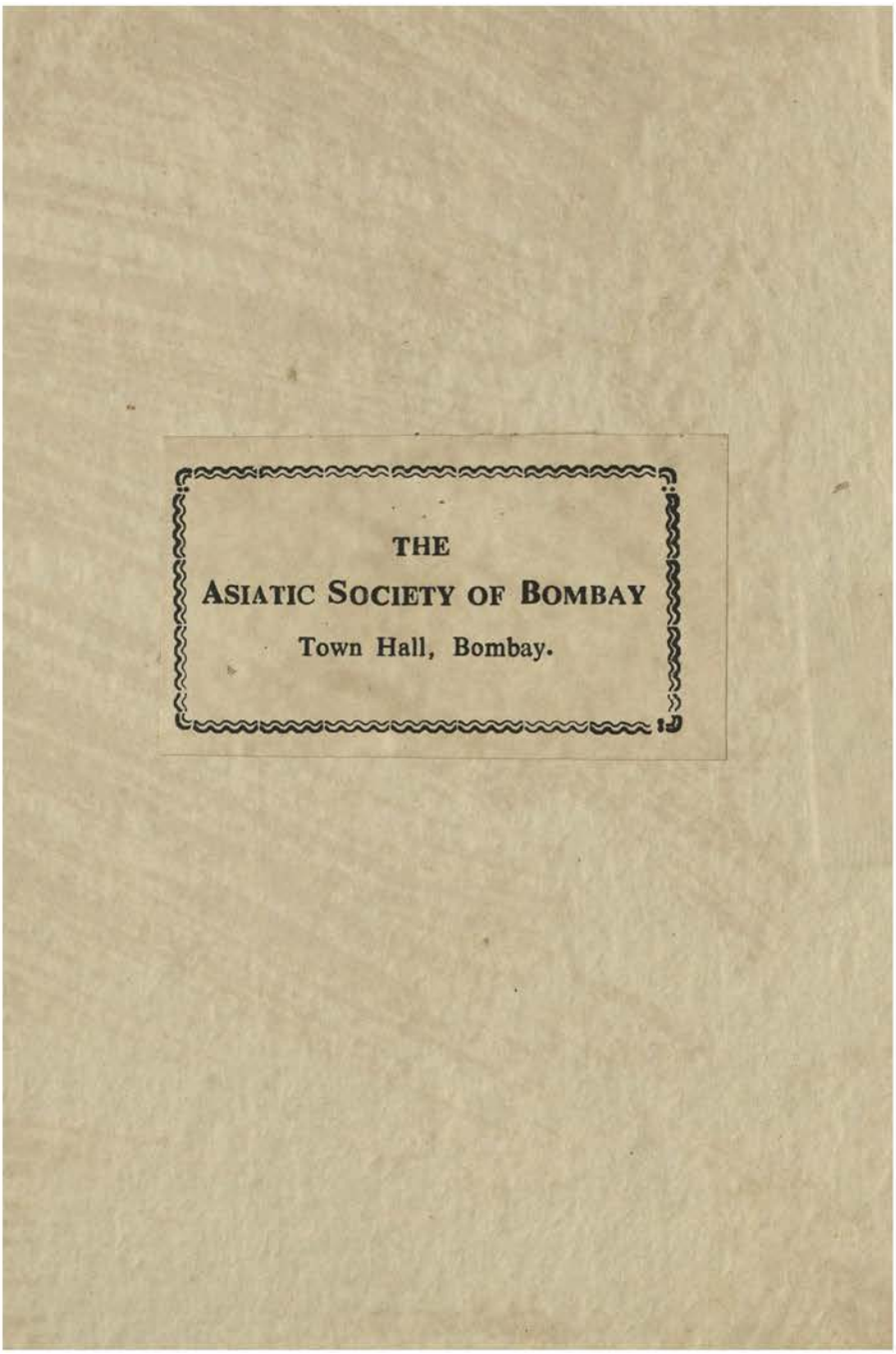

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CONTENTS

page

INTRODUCTION 7

GOOD DRAUGHTSMANSHIP 8
Three points of view ; the Student, the Artist and the Spectator

MAKING A FIGURE DRAWING AS A STUDY :

Stage 1. Observation of Life 11
A. Two-dimensional movement of form ; B. Three-dimensional movement of form ; C. The action of the pose ; D. Character. The Student's mental conception

Stage 2. Placing the Main Two-dimensional Rhythms 18
Main lines of rhythm and counter-rhythm ; their use as guiding lines, not outlines ; the need for exaggeration. A few words to the beginner

Stage 3. The Two-dimensional Action of the Forms 22
The relationship between head, thorax and pelvis ; other landmarks. Development by logical stages

Stage 4. The Construction of Solid Symbols 24
Planes. Anatomy and the structure of the human figure ; the main bone masses. Cubic and cylindrical mass ; the construction of a symbolic figure. Why the student's drawing may have become lifeless at this stage

Stage 5. (i) Character 31
Its relative value ; the adaptation of the student's symbolic figure

(ii) Three-dimensional Rhythms of Surface and Volume 32
The organization of planes to show three-dimensional rhythm ; the proper use of planes ; 'planes' and 'surfaces' ; light and shade

Stage 6. The Finish of a Drawing 36
The difference between a sketch and a drawing ; the necessity for maintaining simple rhythms. Stages of development and degree of surface finish. Points for the beginner to remember

MAKING A FIGURE DRAWING AS A WORK OF ART 43
The different points of view of artist and student. Three main groups of figure drawing : Representational, Symbolised, Abstract. The Classical Theory. Human Emotions

FIFTEEN FIGURE DRAWINGS DISCUSSED 51
Drawings by Maillol ; Derain ; Gill ; Matisse ; Gertler ; Rembrandt ; Michelangelo ; Raphael ; Dali ; Segonzac ; Correggio ; Rubens ; Picasso ; Brien ; Moore

FIGURES IN THE TEXT

Examples of the symbolic treatment of figures; details in which the beginner may find difficulty.

	page
Fig. 1. The effect of four kinds of line	12
Figs. 2 and 3. Female 'symbolic' figures in two positions	15
Figs. 4 and 5. Seated female figures, showing the main skeletal structure	17
Fig. 6. Male 'symbolic' figure: walking action	20
Fig. 7. Cube in planes and outline	24
Fig. 8. The male and female pelvis contrasted	26
Fig. 9. The action of the arm at the shoulder	27
Fig. 10. Male figures in three consecutive movements	29
Fig. 11. Seated male figure	29
Fig. 12. The movement of the bones of the forearm	35
Figs. 13 to 16. Hands in various actions	36 and 37
Fig. 17. Symbolised heads	39
Fig. 18. The symbolic treatment of feet	39

THE PLATES

Plate 1.	The Female Model	13
Plate 2.	—the main two-dimensional rhythms	19
Plate 3.	—the two-dimensional action of forms	23
Plate 4.	—the construction of solid symbols	25
Plate 5.	—three-dimensional rhythms of surfaces and volumes	33

Plates 2 *to* 5 *show the development of a drawing made with a square conté crayon, using both the flat side and the edge.*

Plate 6.	A Drawing by the Author, in black conté crayon	41
Plate 7.	The Male Model	45
Plate 8.	—the main two-dimensional rhythms	47
Plate 9.	—the two-dimensional action of forms	48
Plate 10.	—the construction of solid symbols	49
Plate 11.	—three-dimensional rhythms of surfaces and volumes	50

Plates 8 *to* 11 *show the growth of a drawing made with the point of a graphite pencil.*

Plate 12.	Aristide Maillol: Lithograph done in crayon on stone	53
Plate 13.	André Derain: Drawing in red chalk	55
Plate 14.	Eric Gill: Pencil drawing	57
Plate 15.	Henri Matisse: Lithograph in crayon on paper, transferred to stone	59
Plate 16.	Mark Gertler: Charcoal drawing	61
Plate 17.	Rembrandt: Brush drawing in pale bistre	63
Plate 18.	Michelangelo: Drawing in pen and bistre, with red and black chalks	65
Plate 19.	Raphael: Silverpoint drawing	67
Plate 20.	Salvador Dali: Etching	69
Plate 21.	A. Dunoyer de Segonzac: Pen drawing	71
Plate 22.	Correggio: Drawing in red chalk	73
Plate 23.	Rubens: Drawing with quill pen and sepia	75
Plate 24.	Pablo Picasso: Etching	77
Plate 25.	Stanislaus Brien: Pencil drawing	78
Plate 26.	Henry Moore: Brush drawing	79

INTRODUCTION

All drawing is, of course, design. When an artist draws from the figure he is simply designing in terms of solid and linear forms. To have any value, his design must express his reactions. On these reactions depends the merit of the drawing.

The object of this book is to describe, as far as is possible, the "aesthetic reactions" experienced by the artist, and to discuss the problems which he must consider, firstly in discovering and realising these sensations, and secondly in expressing them in a pictorial manner.

It is not my aim to instruct the student in making careful representations of muscles, joints and features. His needs in that direction are already amply catered for. Important as such drawings as these may be in gaining a knowledge of his craft, it is of infinitely greater importance that he should understand from the start that he is training himself to be a creative artist and that his emotional and mental response to form must be explored and strengthened.

Briefly put, this book is intended as a guide: firstly, to the student in finding what he, as a creative artist, may have to say: secondly, in how he is going to say it: thirdly, to the interested spectator in understanding what has been said.

GOOD DRAUGHTSMANSHIP

Three Points of View : Student, Artist and Spectator

1. The Student.

By the student I mean the artist who is drawing from life in order to study. This may mean anyone from the beginner nervously eyeing the nude model for the first time, to the artist who has left the schools far behind him but still experiments and endeavours to widen and to enlarge his response to the aesthetic factors in nature.

A drawing made as a study is an effort to acquire further knowledge. The further knowledge the artist wishes to acquire in studying is not necessarily knowledge of the human figure, but of art.

At this point I can hear the academic draughtsman raise an objection. I have heard students being told, " Learn your job first ; then, when you've got something to say, you'll be able to say it." Which sounds reasonable enough until one reflects that by the time they have learnt how to make careful descriptions of the human figure they may find that they have nothing to say. And surely the man who can talk but has nothing to say is called a bore.

The artist takes the human figure as a model because there he will meet every problem which can be found in any branch of art. The main problem of the draughtsman in studying from life is to see the figure as a complete and vital design. When the artist speaks of the vitality or the life of a design, he means the life inherent in the design—a life which may have nothing at all to do with the human life which he sees in the model. He studies in order to increase his perception of that life. He trains himself to react to it instinctively and to experience a pleasurable sensation in contemplating, not the model, but the aesthetic life and movement of the form. Unless the artist can see the figure as a design with every mass and line, whether bone, muscle or feature, as part of that design, and contributing to its life and unity, he will find himself attempting to copy the personal life of the model. But there he is bound to be defeated, as no copy of human life can ever be as alive as a living person. If he wishes to create a work of art—and unless his drawing is vital and alive it cannot be a work of art—he must abandon any idea of making a mere copy or description of the appearance of the model. He must search for some other kind of life in addition to and

quite distinct from the human life of the model. It is that other kind of life, the aesthetic life he discerns in the form, which I shall try to describe when showing how a figure drawing is made.

2. The Artist's Point of View.

The artist we may define as the draughtsman whose object in drawing from life is to record his sensations, not for the sake of gaining fresh knowledge, but for their own sake. The drawing may be a preparation for a work of art in another medium and be simply a means of assembling and clarifying his ideas, so that he may express them in, for example, stone or paint : or it may be intended as a work of art complete in itself.

The same draughtsman—and again I mean either the art student or the " finished artist "—may and should work both as artist and student, but at different times. The two points of view must not be confused. The student is concerned with what his sensations *should* be, and the artist with what they *are*.

The artist's drawing, in fact, should be an index to his artistic status. It may be compared to a balance sheet and should show a true and complete state of his (aesthetic) affairs and capabilities at any given time.

When he is drawing as a student, on the other hand, the last thing he should be thinking of is the making of a good drawing. He is solely concerned with the testing and the directing of his reactions. A student's drawing is only good or bad according to whether he has or has not increased his knowledge in making it.

Both types of drawing start in the same way, by observing the pictorial possibilities of the figure and the pose. The artist starts by creating the design in his mind. He examines his sensations and searches for the lines and masses which occasion these sensations. He notices the rhythmic repetition of certain lines, how some appear to run in harmony and others in contrast. He finds that the forms are so arranged that certain of their surfaces incline toward him and others recede. In this movement of surfaces he discovers similar rhythmic harmonies, contrasts and discords. Gradually he sees that each line, each surface and each volume can be related in some way to the main rhythms of the design. Finally he finds that he sees the figure as a complete design, organised into a rhythmic composition of forms. His drawing then will recreate this design as a visible expression of the emotions excited in him by its discovery, its conception in his mind and its creation as a work of art.

3. The Spectator's Point of View.

If a drawing is a rhythmic organisation of forms, based on and symbolising the human figure and so composed and created that it evokes in us sensations similar to those experienced by the artist, and again if we find that these sensations are of interest to us aesthetically, we agree that it is a good drawing.

To the intelligent spectator the artistic value of any drawing must depend on two factors: first, the artist's success in communicating certain aesthetic sensations, and second, the spectator's power of receiving and responding to these sensations.

But—before the spectator can receive these sensations he must make a definite effort to cultivate his power to respond. He must rid his mind of preconceived ideas based on his own visual experiences. He must realise:

That to the artist the pictorial expression of his sensations matters more than the description of facts or the representation of appearances;

That the artist may emphasise or exaggerate certain parts of his design in order to express himself more clearly;

That any draughtsman with a reasonable amount of facility and who has spent a certain length of time in training can, if he so wants, produce a mathematically correct representation of the human figure;

That hundreds of art students can do so, and their work is only accounted good if, in addition, it shows some personal vision;

That to many artists it is much easier to produce correct drawings than to design in terms of form, and that they find the latter infinitely more of an effort;

That the style and technique are only the means, and matter comparatively little;

That a drawing is good or bad, not because it is or is not modern, but because it is a good or a bad drawing;

That a good figure drawing may be completely representational, and again it may be so symbolised that it loses all semblance to humanity.

If the spectator will make the effort to understand the artist's point of view and to follow the evolution of his abstract sensations into some concrete design on paper, then he will find his critical faculties will develop, and with them his ability to appreciate good draughtsmanship.

MAKING A FIGURE DRAWING AS A STUDY

When the artist draws from the human figure he records his reactions and thoughts one after the other. His drawing then must naturally follow and reflect his thoughts. If, therefore, he can isolate these thoughts and examine them in the order in which they occur, he ought to be able to divide his drawing into successive stages and to formulate these stages in a logical sequence.

When the draughtsman is functioning as an artist, that is, as I have explained, when he is expressing his thoughts and sensations entirely for their own sake and not as a means of studying them, he may find that the earlier stages have become so instinctive that they are recorded automatically in his mind. He may start at once on the finished drawing, knowing that it will embody all these stages.

When, however, he is drawing as a student and endeavouring to quicken and verify his response to formal design in the human figure and his understanding of the aesthetic problems it presents, he must record each stage on his paper after it has taken place in his mind.

For that reason I propose to describe the making of a drawing which has been intended purely as a means of study. By doing so we can enquire into the student's thoughts and researches. We can then consider how he may plan his drawing as a succession of stages, seeing each stage on the model before attempting to put it on paper.

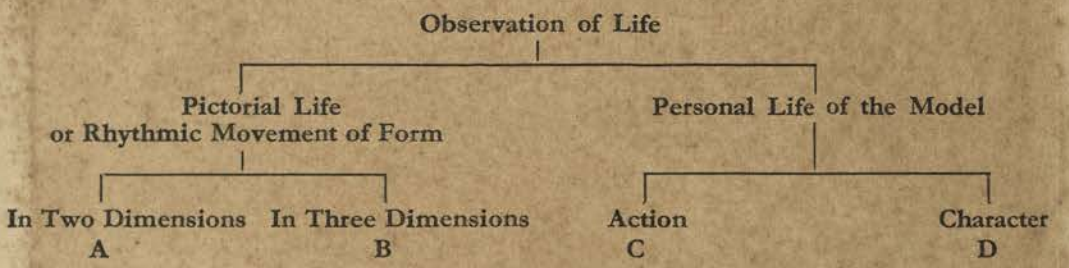
Stage 1. OBSERVATION OF LIFE

The first stage, naturally, is when the student looks at the model and begins to observe and to study the life he sees there.

There are two visible aspects of life which are of interest to him. One is the personal life of the model. That is shown by his or her character and the action of the pose. This should present no very great difficulty, and depends entirely on the keenness of his perception. The other is considerably harder to perceive, and may be described more accurately, if a little pedantically, as being mentally conceptual rather than visually perceptual. This second aspect is a life quite apart from the human life in the model, and the problems it presents are purely aesthetic.

To the creative draughtsman, whether he is drawing as artist or as student, it is by far the more important of the two. This we may call the pictorial life or the aesthetic significance of the form, which the draughtsman endeavours to express by a rhythmic movement of lines and shapes both in two dimensions and in three dimensions.

Before discussing these aspects of life, let us arrange these observations in tabular form.



A. Two Dimensional Movement of Form.

The simplest way to approach this is by considering several kinds of lines. If we draw two lines, one being horizontal and the other vertical, we find that both these lines appear quite static.

There is a certain indication of movement in an oblique line.

If, however, we draw a line ascending in a curve, we find that its apparent movement is greater still.

Fig. 1.

Whether we argue that this is due to its association with the symbol used to depict a movement, such as the parabola described by an object thrown into the air and so on, or that this symbol is so used because of its inherent movement, does not matter. The fact remains that a curved line like this does express a definite sensation of movement.

If we repeat this line we have a simple harmony, and if we repeat it several times in a definite order we have a rhythmic arrangement of lines in harmony. If we add another curved line running counter to these, we find that this contrast helps to increase the vitality of this simple design and make it more interesting.

Plate 1. The Female Model

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Now, identifying ourselves with the student and looking at the model, or rather the photograph of the model (see Plate 1), we find that the most obvious and striking shape is the curve of the right hip, which, with the top of the right arm and shoulder and the feet make a series of lines running more or less parallel. Let us take this as our main rhythm.

We next find that there are two important lines running counter to this. One, the line of the right thigh cuts across our main rhythm, and the other, the left side of the thorax, runs directly in opposition to it. Let us take the first of these and on it base our counter-rhythm. Any lines running in opposition to this we shall use as discords to the counter-rhythm. In the same way we shall consider the line down the left of the thorax and the inside of the right arm as discords with the main rhythm.

Thus far we have established a main rhythm and counter-rhythm each with a subsidiary rhythm as a discord. Now, all these series of lines are purely arbitrary. As long as we can establish two main rhythms, one running counter to the other, it does not matter on which lines we base these rhythms. In many poses the two rhythms will be so obvious that there will be no question of not choosing them, but in others there may be so many which seem of equal importance that the lines one takes are simply a matter of choice. The present pose I deliberately chose as its rhythms are not very obvious, and another draughtsman might take completely different lines. That, however, matters very little. What does matter is that by taking two contrasting rhythms one can establish four series of lines all mutually related, and by doing so take the first steps towards seeing the figure as a coherent design.

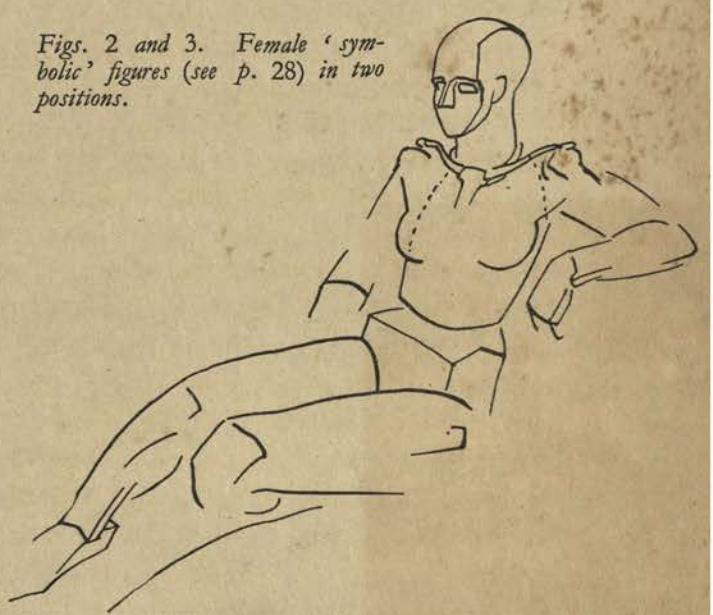
There are, however, lines which cannot be included in any of these series and so we must look for other harmonies. Up till now we have taken lines in harmony to mean parallel lines, but lines which radiate from a common point are also in harmony. If we look at the model again we find several sets of lines answering to this description. For example, the lines of the tops of the thighs and that of the thorax will meet when produced. We may even find that lines which appear to be in contrast can be made to harmonise in this way. The student will find, while searching for two-dimensional rhythms of line, that if he will make a series of sketches he will be able to observe much more easily and acutely.

By considering how each line is related, first to the main rhythm, and then to all the other lines in the composition, we find that we are

creating a linear design, and so organising it that every line shown in the figure is part of the design and helps to increase its life and its unity.

B. Three dimensional movement of form.

Now it is quite obvious that the forms of the model are solid, and that in addition to the two dimensions of height and breadth we have a third dimension—depth. What may not be so obvious to the student is that the solidity and depth of the form ought to have some aesthetic meaning for him. He knows, of course, that as the forms are solid he must make them solid in his drawing, but too often he thinks of that not merely as part of his craft but as an aim in itself. The fact that there is no aesthetic virtue in solidity itself, and that the artist uses the third dimension in drawing only because it enables him to express some purely aesthetic emotion, may not yet have entered into his comprehension. If that is so, it may be a little difficult for him to realise the existence of something which, so far, has been entirely outside his experience. It may be still more difficult for him to react emotionally to what at first may appear to be an intellectual theory. Accordingly, I shall try to explain the aesthetic significance of the third dimension in as simple a manner as possible.



Figs. 2 *and* 3. *Female 'symbolic' figures* (*see p.* 28) *in two positions.*

Let us imagine ourselves walking round to our right so that we can see the left side of the model, and let us proceed to make another linear design, but from this new position. We have now a completely different arrangement of lines. Many of the lines we used in our first design can now be seen as surfaces, and many of the surfaces which we saw from in front can now only be seen as lines. But obviously, if we can see a design of lines where formerly we saw surfaces, it must follow that when we go back and look at her from in front again we ought still be able to see these surfaces as a design.

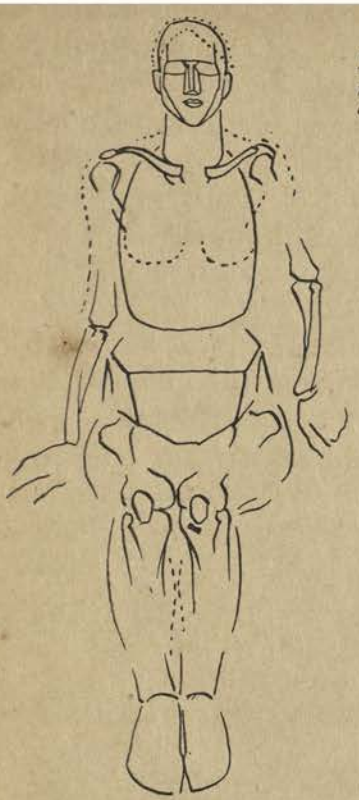
This design can be discerned as a vital and rhythmic organisation of planes curving and inclining in three dimensions. This is done by considering planes in the same way that one would lines in making a linear design, that is, by basing our design on certain main rhythms and by considering each plane in its relation to these rhythms, but with this difference that we are now designing in terms of a three-dimensional recession.

It is this three-dimensional design, called sometimes dynamic, significant, emotional or architectural form (you can call it what you will) which interests the sculptor and so many contemporary painters, and without which any drawing which professes to deal with solid forms must necessarily be incomplete.

C. The Action of the Pose.

Before we can complete our mental conception of the three-dimensional and formal rhythm which we wish to express in our drawing, we must consider the solidity and volume of each form, its tilt and inclination and the recession of its surfaces. We must examine the action of the figure and take note of how and where the forms are placed in all three dimensions. We must notice how one form rests upon another, how one supports and buttresses another, and we must look for the balance and swing of the whole figure. At this stage we must satisfy ourselves that we understand the action of the pose. I call it the action of the pose, and not merely the pose, in order to impress on the student that the model is in action all the time. Unless she exerts a certain amount of muscular control it is obvious that she could not keep the pose.

Let us walk about again and observe the model from different parts of the room. If one doubts one's powers of observation one should direct them by making sketches of the action from different points. We notice the position of each mass, limb and extremity. As an instance, we



Figs. 4 *and* 5. *Seated female figures, showing the main skeletal structure, and situation of the 'landmarks.'*

see how the right leg definitely comes forward, and that the knee is nearer to us than the hip, and we can judge how much nearer it is, and so on. We consider the action and slope of the arms, of the shoulders and, in turn, of all the parts of the figure. We look at the juxtaposition of our forms and for the angle which each form makes with the form adjoining, as, for example, the neck with the torso, the thorax with the pelvis, or the angle of the chest as compared with that of the pelvis.

At the same time we must consider the weight of each form and how the weight of the whole figure rests, how much weight is taken by the arms, and so on until we know all about the action of the pose, the position of each form and its spatial relationship to all the other forms.

D. Character.

Aesthetically this is the least important of the problems the figure draughtsman has to consider.

The physical character, apart from questions of race, type and mental characteristics, can be said to depend very largely on the relative sizes of the various forms of which the figure is composed. Questions of proportion need not unduly disturb the student, as once he gets the habit of seeing the model as a design, and is able to see the whole of that design at once, he should find no difficulty in solving these questions. They ought to solve themselves. I defy any student who is in full possession of his faculties to continue drawing in this manner for very long without training his eye to see the relative proportions of the particular figure he is drawing.

We may assume that the student has looked at the model intelligently, and has used his mind to direct his visual observations. He should have by now a clear mental conception of the four different aspects of the life to be found on the model. He has observed how the forms can be co-ordinated into a dynamic design of rhythmically active lines and surfaces. In discovering and in creating this design in his mind he has experienced certain pleasurable sensations which we call his aesthetic reactions.

Until the student has learnt how to observe his model, how to respond to the aesthetic significance of the form and how to form *his* conception of the life of the design made by that particular human figure in that particular action, he will find that he will have nothing of artistic interest to express. For that reason I would impress on him that this is by far the most important stage of a drawing.

Stage 2. PLACING THE MAIN TWO-DIMENSIONAL RHYTHMS

Our student is now ready to realise the conception he has formed, by creating a visible expression of all he has thought and felt on observing the model.

When examining the rhythmic action of the forms he found that certain surfaces could be seen as lines and others as planes. His problem now is to use these lines and planes to construct an organisation of solid forms on a two-dimensional surface, the paper.

Obviously he will start by using lines, but these lines require careful selection and consideration. He will remember that when observing the model he started by searching for a series of lines which would serve as his main rhythm, and to which he could relate in some way all the other lines of the pose. By co-ordinating all his linear forms in that way,

Plate 2. The Main Two-dimensional Rhythms

Fig. 6. Male 'symbolic' figure: walking action.

he should be able to see his design as a whole, and consequently when he looks at one line he sees how and where it will fall in the space filled by the design. If also he considers the edge of his paper as a frame and imagines himself looking at the model through that frame, he should have no difficulty in visualising on the paper the main lines of his design and in determining where they should fall.

Then, remembering that a curved line displays greater life than a straight one, and that vertical and horizontal lines typify stillness and quiet and so must be avoided at this stage, he selects what he considers to be the most important lines, that is, those which show the most obvious action. Having noted where they should fall and their direction, he should swing them in freely- and fearlessly. By this I do not mean that he should press so heavily as to make thick black marks. One need not shout to use very strong language. Although they should be bold, sweeping curves, they need not be more than just visible. Also he may require to make more than one attempt at placing them, so they must not be too irrevocable.

Let us assume that the student has chosen his main lines of rhythm and counter-rhythm and is placing them on the paper.

Now, these lines may fall on the edge, or they may run along the centre of the forms. They are not outlines, and the student must not start by drawing outlines. He must realise that these lines are not intended to contain the form, but to show the direction in which the forms run. They are a guide to the placing of the forms in their proper positions in the design and need not necessarily appear in the finished drawing.

I have heard the student at this point complain that that is all very well, but when he himself puts them on paper they do not fall in the

right place, and that unless he draws some kind of outline he will not know where to put them. But if he has observed intelligently and has formed in his mind even the most rudimentary visual image and conception of the design he must surely have some idea of the position in space of his main lines. In any case, even if he does space them wrongly, they are only guiding lines and are not part of his drawing. Even if they do show in the finished drawing no one will mind if they do not synchronise with the edges of the forms. The beginner is always so pitifully eager to get his drawing accurate at the start, and always looks so shocked when he is told that by trying to do so at this stage he will probably ruin it completely, that I wish to make perfectly clear that all the draughtsman means to show at this stage of the drawing is the two-dimensional movement of the forms. To ensure that the design will still be alive in its later stages, these lines must express that action very clearly and forcibly.

The student must remember also that the two-dimensional movement of a line is much more obvious than that of a solid form, and that when a line which may appear to be active is translated into terms of volume and solidity its action may be found to be quite insufficient. Many a student finds that a drawing which begins as a bold and vigorous sketch in line, fades away into a dull and lifeless finished drawing. The fault is not in carrying the drawing too far, but in omitting to make the first stage sufficiently forceful. Consequently, these lines must be as simple and as dynamic as possible. The student must realise that only by exaggerating the action in the first stages can he have any chance of finding life in the finished stage.

To the beginner I would add a few words :

Stand at your easel.

Draw with the shoulder and an almost straight arm.

Hold the pencil or charcoal *lightly* between thumb and forefinger and enclosed by the palm and fingers, and not as one would a pen.

Press lightly on the paper.

Don't draw backhanded, but let the palm of the hand face the direction in which your line runs.

Don't rub out, but if you must, put in the new lines *before* you do so.

Draw to the size of the paper and draw on a reasonably large sheet.

Stage 3. THE TWO-DIMENSIONAL ACTION OF THE FORMS

The student now carries his drawing on to a further stage by showing how the various forms of the figure will fall into position as parts of the design. Although he knows that these are solid forms and that later he will endeavour to show their structure and volume, he is only concerned at this stage with their arrangement on the surface of the paper, and how he may use them to increase the two-dimensional force and rhythm of his design. He is making no attempt to draw them. He is merely showing where he will draw them eventually. Consequently, in noting where these forms come, the simpler he makes his symbols the better. There must still be no question either of outline or modelling.

During the first stage of all, when he was observing the model and was forming a mental conception of the design and action of the figure, and the interrelation of the forms, he noticed the relationship between the head, the thorax and the pelvis. Let him start with these and show the position of each according to the rhythmical lines which he designed on his paper during the second stage. He then takes his next lot of landmarks, placing the collar-bones, shoulders, elbows, wrists, knees, ankles, heels, etc. Every point where the bone comes to the surface of the form can be considered as a landmark, and a knowledge of the skeleton will enable him to plot out his landmarks and show the action of the skeleton. In placing these he is not drawing the skeleton, but the action of the skeleton in that pose. When a child draws a man running, his symbol shows not the man so much as the fact that he is running. Using very much the same kind of symbols the student draws the action of the pose.

All the time he is drawing and thinking the student is concerned with the expression of an abstract quality. At this stage he is drawing the life expressed by the linear rhythms of the form, and by the action of the pose.

While doing this he has been anticipating his next stage and explaining where later he will construct solid forms. In addition he is ensuring that the life he is expressing now will still be apparent in later stages of the drawing when he is depicting further manifestations of life.

The draughtsman must plan his stages logically. They must follow one another quite inevitably. Each stage is built on the preceding one and serves as a foundation for the next. As the student starts each stage he must remind himself that every line and symbol he makes must

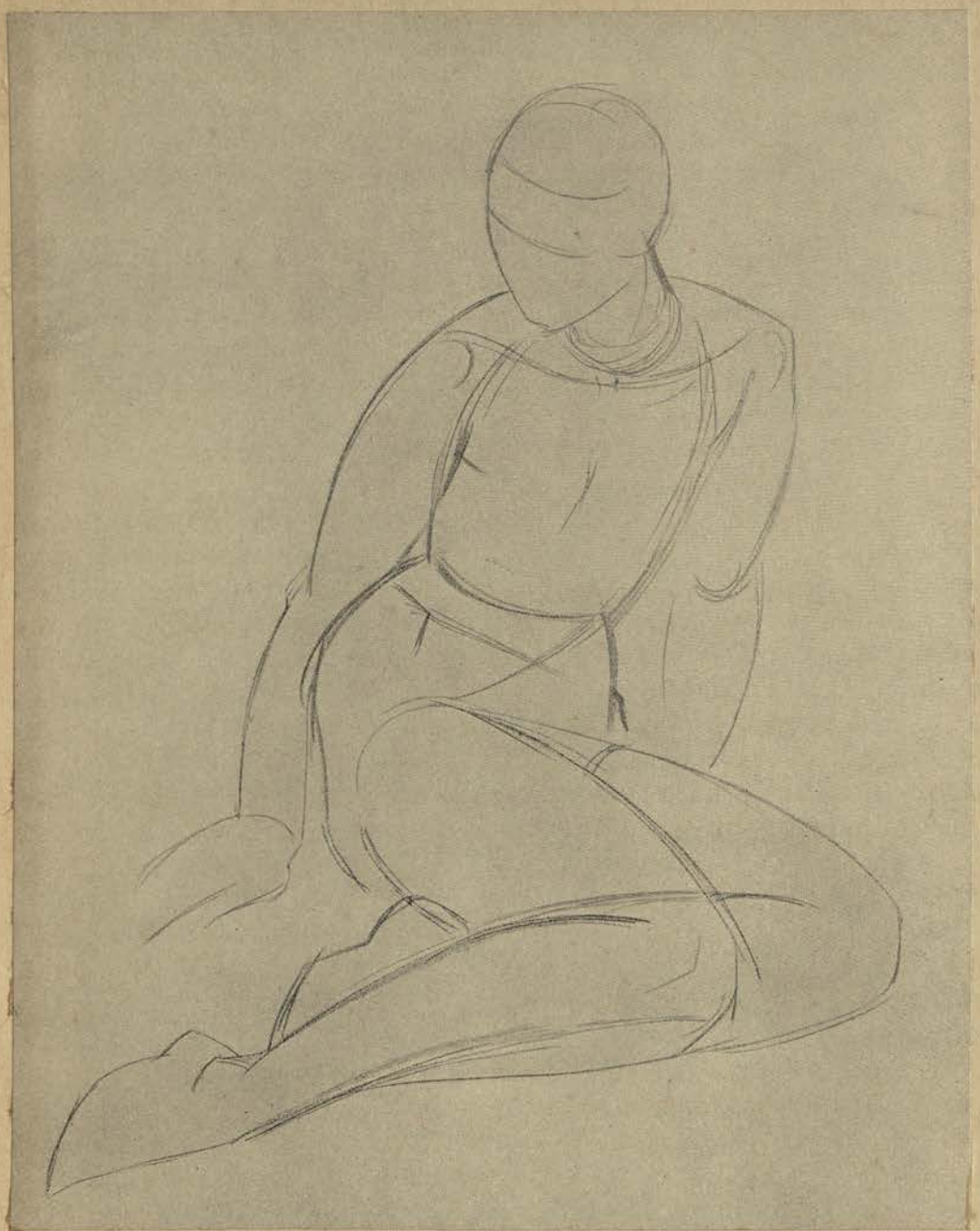


Plate 3. The Two-dimensional Action of the Forms

have some abstract significance. He is engaged in a continued struggle to animate his symbols and must concentrate on externalising a conception of what has moved him. Otherwise he will find himself vaguely recording visual perceptions undirected by constructive thought.

At this particular stage he has placed his symbols in a certain order not just because the forms of the model happen to be so placed ; but because each form in its proper position becomes an integral part of his design and increases its dynamic and emotional content. This may appear a fine distinction but it is important. The student must choose between these two mental viewpoints, and decide whether his drawing will be a prosaic record unevocative of any emotion, or the individual expression of a thoughtful and creative mind.

Stage 4. THE CONSTRUCTION OF SOLID SYMBOLS

So far we have been using lines and two-dimensional symbols. We now wish to create the illusion of the third dimension on a two-dimensional surface. The simplest symbol with which we can do this is perhaps the cube. Let us make a drawing of a cube. We find that we draw it plane by plane (*a*). We do not draw first the outline of the cube and fill

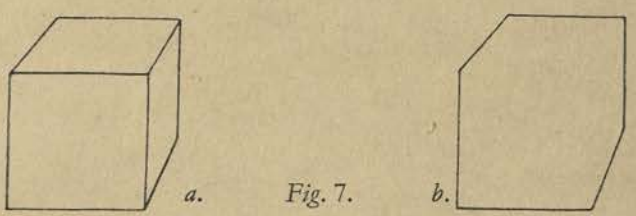


Fig. 7.

in the planes afterwards (*b*). We should find it more difficult and one cannot imagine anyone doing so. We find it easier to draw our cube plane by plane because we can see the planes. The reason why the beginner clings to his outline is because he cannot see the planes on the human figure and consequently they do not exist for him. Without his outline he immediately finds himself out of his depth. With a solid geometric figure he will, of course, have no difficulty in seeing its planes, and hence, if he can reduce the human figure to a series of geometric forms or at any rate forms which have some sort of resemblance to geometric figures, he will be able to see their planes and sides, and in turn will learn to recognise them on the human figure.

Plate 4. The Construction of Solid Symbols

Before explaining how he may do this, I would point out again that it is not my purpose to describe every bone, muscle and tendon. Others more qualified than I am have written books of anatomy for art students, and no student need go in ignorance of the structure of the human figure ; but it has been my experience that the intelligent student learns more by taking the skeleton and handling it, by studying how the bones move, and by a critical observation of the living figure and its mechanism, than by an exhaustive study of anatomical books.

The student must know, however, the main bones, masses of bone, and the joints of the skeleton. He must know how they move and how they are controlled by muscles and tendons. He must know his landmarks. These are, as I have explained, where the bones approach and influence the surface, and he must know whether a variation of the surface is caused by bone or muscle. The acquiring of this knowledge is happily quite a simple matter for the serious student. Once a knowledge of structural and surface anatomy has become instinctive, it will help him to produce drawings which have aesthetic merit ; but while it is still too consciously in his mind his anatomical knowledge may prove more of a hindrance than a help.

The three most important, and of course the largest, masses of bone are the head, the thorax and the pelvis. In each of these its basic shape is determined by the skeletal structure and remains constant in every change of position. The head is governed by the skull, and, except for minor variations in its form caused by movements of the jaw and by muscular contractions, its shape is always the same no matter how the head moves. The thorax may at first appear to alter with movements of the shoulders, but its basic shape is a basket or barrel of bone, the ribs being as much part of the mass as the osiers or canes which make the basket or the staves the barrel. Similarly, the pelvis can be considered as a box whose position is shown by the two anterior superior iliac spines of the *os innominatum*. These two corners made

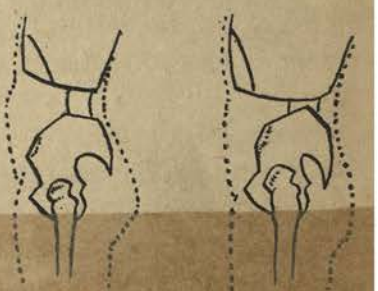


Fig. 8. The male (right) and female pelvis contrasted.

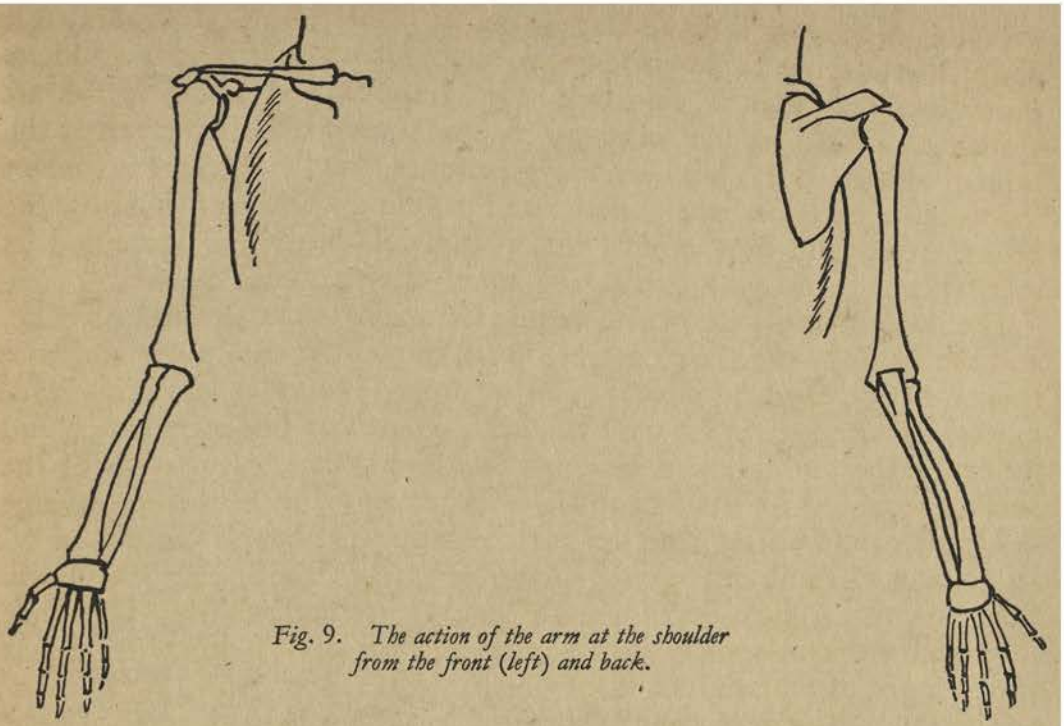


Fig. 9. The action of the arm at the shoulder from the front (left) and back.

by the hip bones are, perhaps, the most important of any of our landmarks on the figure. The student need not remember these names as he can find them in any anatomy book—indeed their use savours of ostentation. He can call them what he likes; as long as he can recognise them on the figure, that is all that matters.

Let us take the head and formalise it into its basic symbol. This will serve as the basis for any head, some kind of common denominator to which every head can be reduced.

Let us imagine ourselves modelling a head in clay. Obviously we must build up a solid form before we can attempt any surface modelling.

Accordingly we start by constructing our basic symbol. Then we adapt it to the requirements of the particular head from which we are working.

In drawing we have exactly the same problem and we meet it in the same way. We must have a solid foundation on which to build and so we have to create our basic symbol. As we, unlike the sculptor, are working on a two-dimensional surface, we have to be all the more certain that our symbol does express the third dimension of depth.

The symbol I have taken for the head in my drawing is, of course, familiar to every art student. So ought also to be the cylinder by which we symbolise the neck and which rests on the first rib or the top of the basket which we use for the thorax, and the box by which we show the pelvis.

We use the cube as much as possible in symbolising the joints to show their solidity and the hardness of the bone. The form between the joints, such as, for example, between shoulder and elbow, we represent by a cylindrical shape rather like an elongated barrel.

Let us now examine what we have constructed at this stage (Plate 4.) We find that we have a synthetic figure based on the skeleton and composed of three-dimensional symbols arranged to show both the action of the pose and the two-dimensional rhythm of the design. We have analysed the forms of the human figure and have synthetised them into solid symbols. We have shown the sides of these symbols as definite planes, by which we have been able to construct them on the paper as three-dimensional forms. In our next stage we shall use them as our material when we start to create a design of three-dimensional rhythms.

This synthetic figure is really based on a previous knowledge of the human figure and does not depend solely on our visual perception of this particular model. If the student can synthetise the figure into a series of symbols based on the skeleton, and familiarise himself with these so that he can recognise them on the model, he should then be able to draw the human figure in any pose no matter how violent its action or its foreshortening. The symbolic figure one uses is not unlike the lay figure which at one time one used to see in nearly every studio. In fact we might describe it as a private lay figure which every draughtsman carries about in his mind, and which he has made for himself from his observation of the human figure and from his knowledge of its anatomical construction and mechanics.

At this stage, when the draughtsman has begun to turn his lines into solid forms, many students discover that their drawings have become lifeless and rigid. So they decide that finished drawings are dull things anyway, and unworthy of a real artist. Now, it is obvious that anyone who believes that has no real interest in creative draughtsmanship, beyond perhaps a certain feeling for line and the more obvious action. The creative draughtsman finds that it is at this point that he comes within sight of his goal, which is to design in terms of three-dimensional

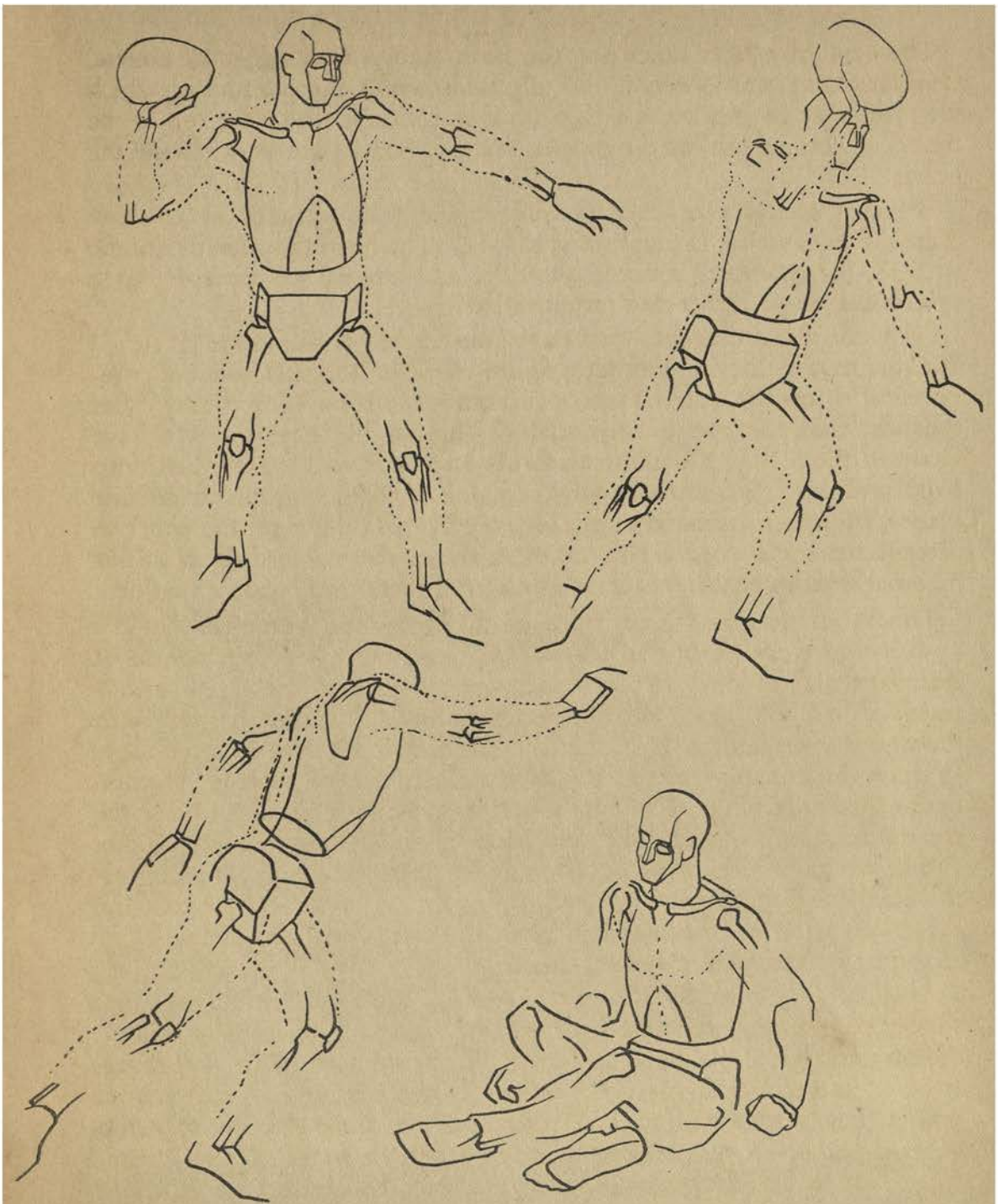


Fig. 10. *Male figures in three consecutive movements.*

Fig. 11. *Seated figure.*

forms and surfaces. If I may compare him to the sculptor once more, he has built his armature and has constructed his main masses of clay, and is ready to express himself as an artist.

If the student's drawing has become stiff and lifeless at this stage, he has himself to blame. This may be due to three causes. First, his mental conception may not have been sufficiently complete before he started drawing, owing to faulty observation. Second, he may not have remembered to exaggerate the action in his first stages. Third, he may not have been able to visualise his symbols and to use them to express both the structure and the action of the forms. Usually woodenness in a drawing is caused by lack of emphasis, and that is generally due to timidity. If the student feels any emotion at all in discovering the design in the model, surely he must want to express it as clearly and as forcibly as possible. As so much tends to be lost in pictorial expression, he must exaggerate. In fact, one may say that unless one quite deliberately overstates one is certain to understate. In all the arts one finds this need of emphasis to ensure that, in the conflict between expressionism and naturalism, the emotional significance of one's symbols will still be evident.

If the student wishes to express action, he must force that action in every stage of the drawing. In drawing character, he must start by emphasising it so that at first he has almost a caricature. It must be the same with whatever he wishes to reveal in his drawing. He need have no fear of overstating in his later stages. In carrying the drawing further and investing it with greater richness and subtlety of formal content any effect of too obvious over-emphasis will disappear, but the vitality of his conception will still be preserved.

Summing up this stage, the student must first understand the skeletal structure of the forms, that is, he must know their basic symbols and how to look for them. Secondly, he must be able to see them on the model. Thirdly, he must construct them in their proper action. Finally, he must remember that they are merely means of expression and are as much part of his technical equipment as are his paper, pencils or pieces of charcoal.

Stage 5. (i) CHARACTER
(ii) THREE-DIMENSIONAL RHYTHMS

We have seen how the student may express a two-dimensional rhythm, and the action of the model, by means of a symbolic figure constructed

of standardised forms. This symbolised figure will enable him now to show the character of the model, and to increase the vitality of the drawing by expressing an additional rhythmic movement, in the third dimension—depth.

(i) *Character.*

When describing how the student should direct his observations, I have said that character is æsthetically the least important of his problems. This statement may need perhaps a certain amount of explanation. In making it I do not wish to urge the student to ignore character, or to distort it wilfully through a fear of being representational. To do so in order to be thought modern is, of course, childish. If the student has a keen sense of character and wishes to express it, or again, if he wishes to cultivate his sense of character, let him do so by all means. My point is that a gift for reading character and expressing it will not of itself make him a great draughtsman. A drawing may be what the charlady calls " a speaking likeness " and still be a thoroughly bad drawing. On the other hand it may be a very good drawing. Again, a drawing may ignore the character completely, and the fact that it does so does not affect its merits or demerits as a work of art. These depend on other factors which are of greater pictorial importance. As, however, we are discussing a drawing made as a study and dealing with the main problems which the student will encounter on the human figure, we must consider the character and how it may be expressed.

Again, I have said that the character depends very largely on the relative sizes of the forms which compose the figure. As, however, the student has been considering all this time the interconnexion of these forms in order to give his design coherence and unity, he should find the comparison and relation of their sizes fairly simple. In any case, having once constructed his symbolic figure it should not be very difficult to adapt its standardised forms to those of the model. It is very largely a question of noting the difference between the proportions of the two figures. In practice very probably the draughtsman will do this when looking for his symbols on the model. In drawing he will adapt them more or less instinctively, while at the same time making what he hopes is a shrewd guess at the model's mental characteristics and type.

Even when he is drawing small forms such as the features of the head, he is still thinking of his symbols. Every artist carries some sort of collection of symbols in his mind. Ask him to draw a nose, and some

time later, when he has forgotten all about this, ask him to draw another. Almost certainly he will have drawn the same symbol. It will not be any particular nose, but just *a* nose. Whether it may be based on his own or what he thinks his own is like or what he would prefer it to be does not matter very much. It is just the symbol he has got into the habit of using. When, however, he wishes to draw a particular nose and to show its special characteristics, he does so not by starting immediately to draw that particular nose, but by considering the difference between it and his symbol. He will then succeed in drawing that one unique nose.

In the same way the artist compares the other features of the head, the hands, the feet and every part of the human figure with his basic symbols, so that the individual character of his model may be revealed in each of these. Then, if his object is to express the character of the model he will have succeeded in drawing that very person and not someone who happens to resemble him or her to a certain extent.

(ii) *Three-dimensional Rhythms of Surfaces and Volumes.*

Till now, the student has only considered depth and recession in so far as they have enabled him to show the solidity of the forms. At this stage, however, he uses the third dimension as a pictorial factor contributing to the emotional significance of his drawing, and enabling him now to externalise his main sensations and display them as a complete and visible design. In saying complete I do not mean that the drawing will then be finished, but that it should include the fourth and final aspect of the life he has been studying. At the same time it should still be capable of being carried further, provided that his original intention was to do so.

We have seen how, when the student was observing the model, he examined the action of the pose and the grouping of the forms and looked for the position of every form in the group. He noticed how each was tilted and the angle it made with the form adjoining, and also how the weight of the group was distributed. He has already shown this to a certain extent during the fourth stage, but it is not enough to show the planes and to make the forms three-dimensional. This is only part of the technique and is a means and not an end. Every plane and every surface must have some effect on the unity and the life of the design. Unless the planes are organised to show a three-dimensional rhythm and action, and so add to the emotional content of the design, they serve no

Plate 5. Three-dimensional Rhythms of Surfaces and Volumes

æsthetic purpose. Planes are only of use to the draughtsman in so far as they enable him, firstly to construct his forms, and secondly to express his reaction to formal design.

I am stressing this point as I have found that the beginner, once he has discovered the existence of planes, is apt to be carried away by his enthusiasm and may think that by cutting up his forms into planes he is giving some mysteriously significant quality to an otherwise quite ordinary drawing. This is not always confined to beginners. In the years just after the war there was a spate of pictures of square apples, cubic countrysides and rhombic nudes, by young painters a little uncertain whether they were following Cézanne or bowdlerising Cubism. Now, it is an excellent exercise for the student to carve his drawing into planes, but he need not perform his exercises in public. Planes do not make a Picasso. They are, I repeat, merely part of the draughtsman's technical equipment, and will no more make him a great artist than the possession of a silverpoint will make him an Old Master.

The student, then, must learn how to design in terms of the recession of planes. He must search for correspondences and contrasts. He must think of each plane not simply as part of a form, but as one of a series of planes in harmony. He must look for and find harmonies caused by the recurrence of planes making the same angle with the picture plane, although perhaps at varying distances from it. The picture plane, of course, is equivalent to the surface of the paper. Having decided upon his principal harmony or rhythm, he proceeds to select either one or two contrasting rhythms.

Once the student has arranged his main harmonies of three-dimensional recession, he will examine his smaller planes and finds how each is related in some way to one or other of these main rhythms, until finally all these planes, whether shown as lines or as surfaces, are interrelated. The drawing will then be a rhythmic organisation of surfaces in all three dimensions.

I have spoken of both " planes " and " surfaces," as sometimes " plane " used alone is apt to make the student think that all his planes must be flat like the facets of a crystalloid form, and that he must not use curved surfaces. At the same time " surface " is a little too vague. A plane usually conveys the idea of sharply defined edges, and when the draughtsman is constructing his forms, he will find that the more definite he makes the edges of his planes the more easily can he explain

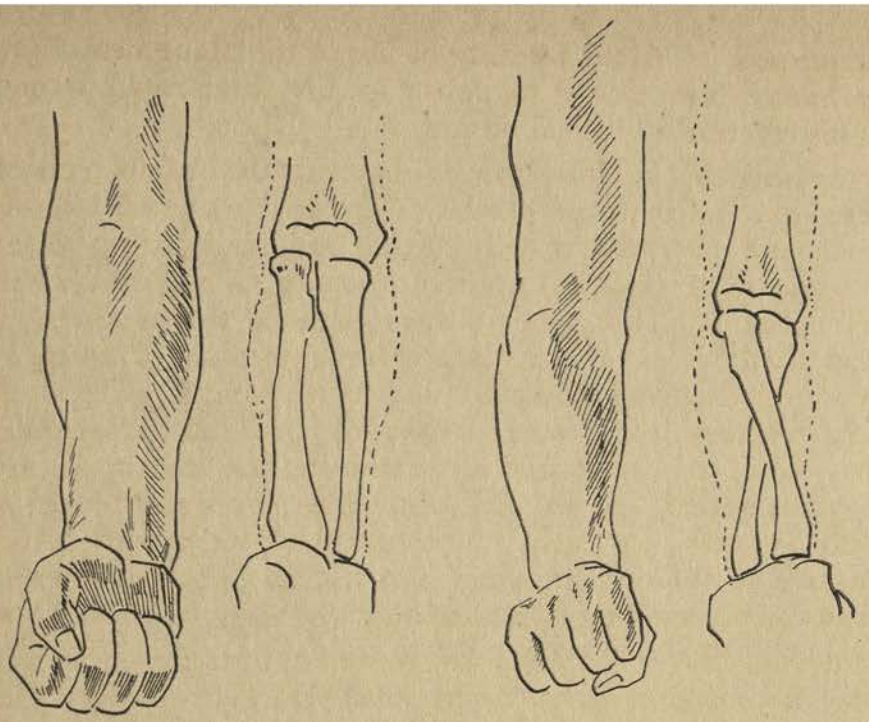
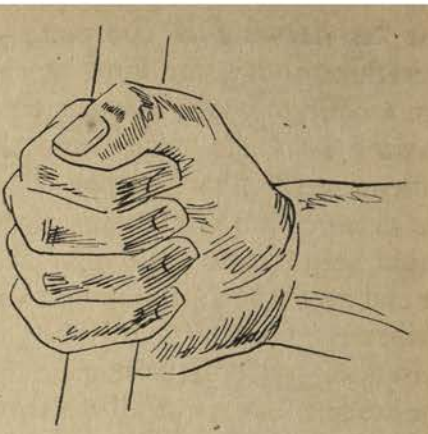


Fig. 12. *The movement of the bones of the forearm.*

the third dimension. When, however, he carries the drawing further and starts to model smaller planes on the surface of his larger forms, he will find that he is creating a play of surfaces which help to express the volume of the forms and to remind him that a design of surfaces and planes is not the final end. His real aim all the time he has been drawing has been to design in terms of volumes. He is, in fact, expressing a sculptural conception of the form, and too rigid an adherence to very sharply defined planes may slow down the movement and swing of the drawing.

So far I have not dealt with the use of light and shade. The draughtsman who is interested in the form itself and not in its appearance, and who is drawing from a sculptural point of view, will only be interested in light and shade as a means of showing how certain planes face the light and the angle at which others recede. If the draughtsman is a painter who is interested in light, he may use it in order to produce a further movement in his work, that of the light across and along the form. Strictly speaking, however, that is a painter's conception and has nothing in common with draughtsmanship. Tone as understood in



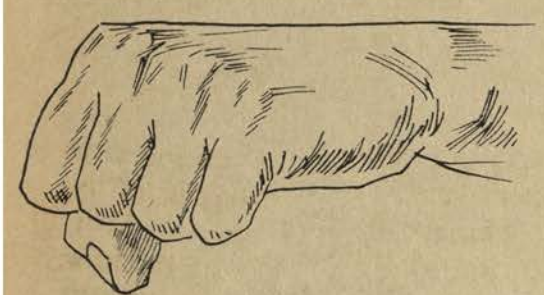
Figs. 13 *to* 16. *Hands in various actions.*

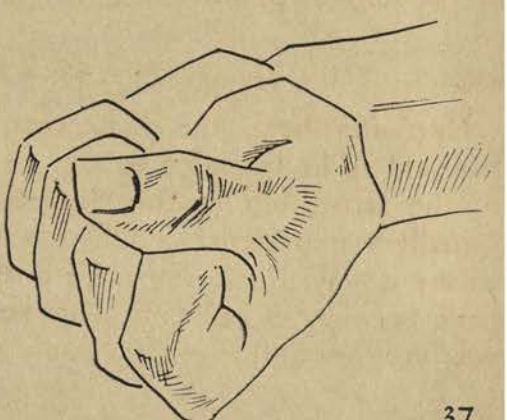
painting should never be employed. In creating his forms the student should never be interested in light and shade for their own sake, although he may use them in creating his forms. He should realise that light and shadow are purely fortuitous. Alter the light and the shadows alter, but the form remains the same. Sometimes a student will seek to give an effect of form by using bold shadows, only to find that he has produced a two-dimensional pattern which may perhaps suggest form but which can have no real formal value. As for cast shadows, he may use them or ignore them altogether. He may, if he likes, suggest colour to a certain extent so long as he records his mental conception of the form and not a visual perception. As a figure draughtsman, what concerns him is not the description of some human figure or its appearance, but the expression of his intuitive response to the formal design of the human figure.

Stage 6. THE FINISH OF A DRAWING

One often hears the cliché that a drawing is finished when the artist has said all he intended to say. This is all very true and may be of use to the artist, but to the student it is perhaps a little unsatisfactory. Usually he experiences a difficulty in knowing what he has to say and how to say it. While saying it he finds quite probably that his perceptions have become more acute, and he realises that his original conception was very incomplete. It would perhaps be wiser to tell the student

that his drawing is complete once he has succeeded in correlating everything into some kind of rhythmic organisation. This would give him a definite goal. Also it would involve as careful a scrutiny of the drawing as of the model, and that in itself is a very good thing. Few students seem to realise that after the first stages they should be working just as much from what is on their paper as from the model. Again it would help him to appreciate that, although the drawing is complete at the end of Stage 5, it may be carried on into later stages. My complaint against the carefully finished drawings which many art schools still insist upon is that they are carried, not too far, but not nearly far enough. The student has spent all his time in assembling his data. Having done so, he thinks he has finished his drawing, whereas actually he has not yet started. Real draughtmanship, like any other kind of plastic expression, only starts when the artist begins to organise his data and to use it as material in building a design which will reveal a pictorial conception. In any case, all the data is there in front of him in the person of the model. To spend many weary hours making an inventory of the model may perhaps be good for discipline but will certainly dull any artistic sensibility the student may possess. A few days ago I was told of a school where the students drew for thee days before they could start " shading." On my asking what they did during these three days I was told that they drew the outline. Presumably they then " shaded " for a fortnight. This may seem incredible—one might almost say criminal. However, as most of these students were going to be teachers themselves it may have been a wise provision designed to limit the number of artists. It is already a crowded profession.





When the artist is going to paint he collects material for his picture by making sketches. The true meaning of a sketch is a note of data, from which one may create a work of art. Consequently, if the finished drawing is no more than notes of data it cannot be more than a sketch, no matter how detailed or how complicated it may be. That, unfortunately, is how so many finished drawings do finish. At one stage they may have revealed a creative impulse and an aesthetic response, but any art which had crept in has been polished away, and the drawing has reverted to the sketch, and a bad one at that.

Now I would not have the student think that he must avoid making finished drawings and that by abstaining from action he will acquire merit. I am merely directing his attention to the necessity for clear and constructive thinking and to the dangers to which an unintelligent use of his pencil will expose him. His drawing will be evidence of his state of mind, and it is as well that he should remember that what he thinks he exposes on his paper for all to read.

As his drawing progresses he may find that it becomes a little overburdened with detail. In that case he has probably stopped thinking and is beginning to copy, and he had better start anew on a fresh sheet of paper. It may be, however, that he has found it difficult to keep his main design more important than the small planes he is now adding. In carrying it further he may find it hard to keep his detail subservient to the " skeleton of the design," that is, its main lines and planes. The trouble which most students experience is that the figure looks complicated because they cannot see these main lines and planes. It is not that they see too much, but that everything seems of equal importance to them. That is why I have stressed the necessity of relating one's lines and planes to certain simple rhythms, and why I urge the use of a symbolic figure synthetised from the basic skeletal forms of the human figure. The student must first observe how the principal forms are controlled by his selected rhythms. Having done that, he has something on which to base his conception. Next he must retain this conception in his mind through all the stages of his drawing and must realise that he is drawing more from this mental image he has formed than from the model. Once he has visualised this, then he should only need to refer to the model occasionally to refresh his memory. If he can succeed in using his imagination in this way he will find that as his drawing progresses from stage to stage it will grow more subtle and at the same time more forceful and alive. Even though the drawing be carried to

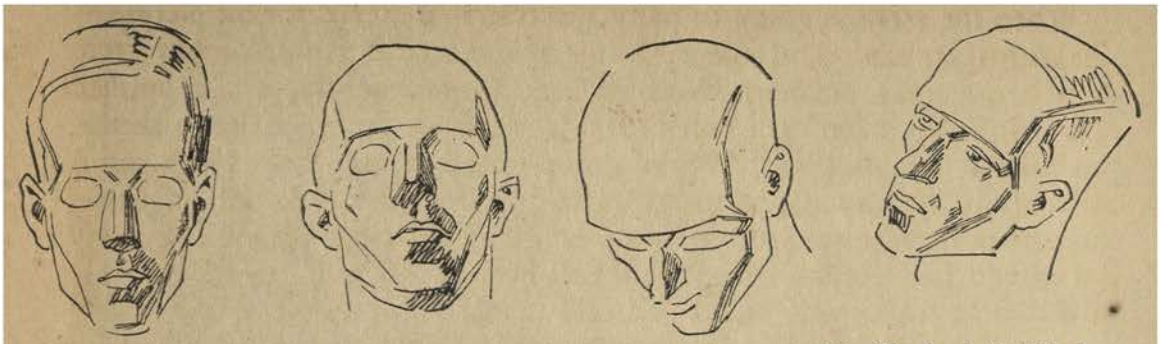


Fig. 17. *Symbolised Heads*

an extreme finish and down to the smallest planes possible, it will not appear complicated or fussy. Instead of the detail becoming obtrusive, it will all fall into place as part of the design. Variations on the surfaces of the larger forms, together with smaller and still smaller forms, will all be brought into accord with the main flow and rhythm of the design and will not obscure or interfere with the simplicity of its theme. Gradually the drawing will become a mosaic of surfaces all consciously designed so that they enhance the rhythmic activity of the design, and animate and enrich its forms, and yet at the same time it will have an appearance of simplicity.

How far the student carries his drawing and its degree of surface finish will depend upon :—

Firstly : The extent and quality of his response to what he observed.

Secondly : The fullness of his mental conception.

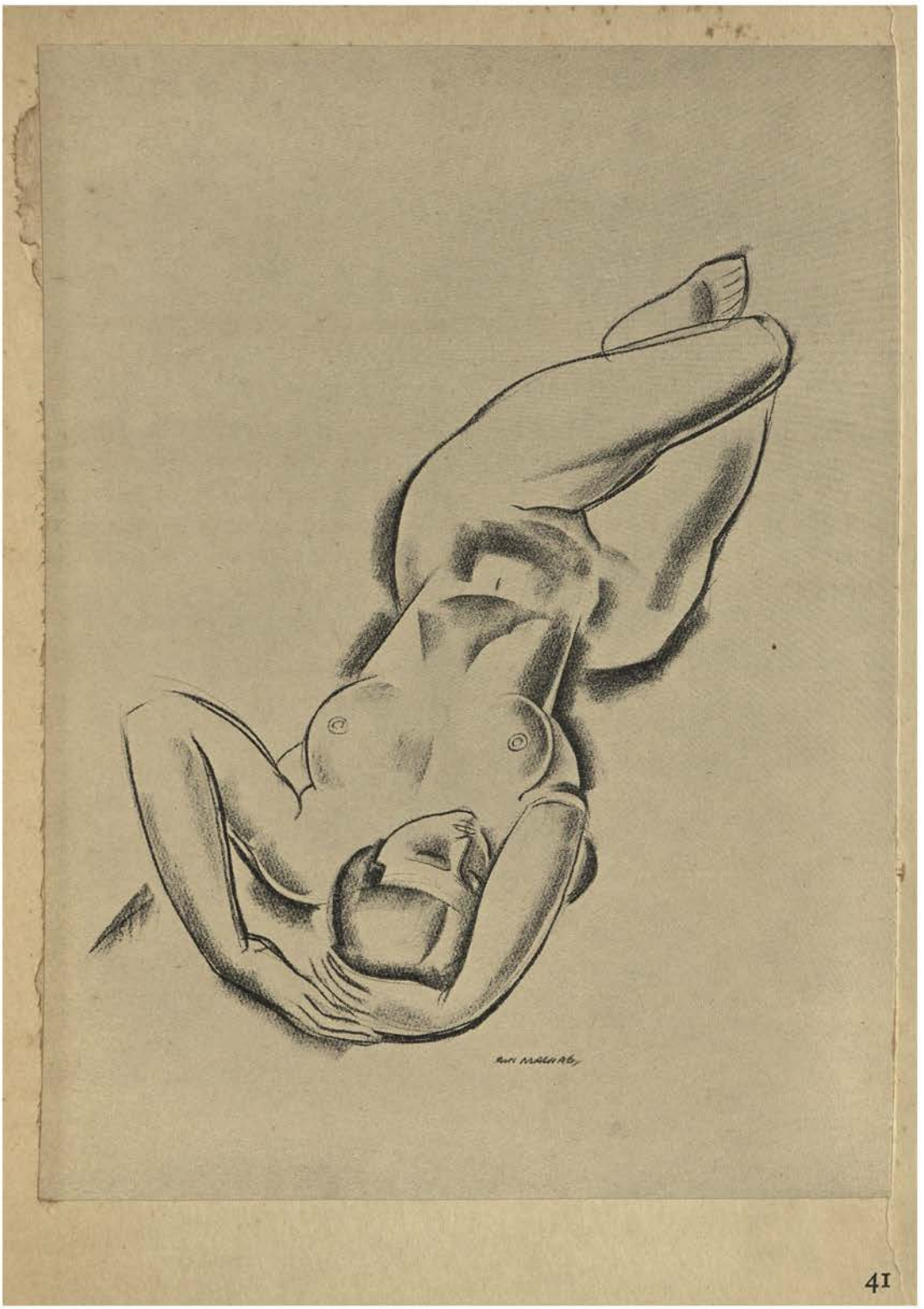
Thirdly : The particular problem he happens to be studying.

The first is obviously the most important and governs the others. The medium he employs might be said to affect the finish, but actually his response will determine whether his medium should be a precise instrument such as a hard pencil, or a softer and blunter tool such as charcoal, with which one can state the main forms simply and quickly,

Fig. 18. *The symbolic treatment of feet.*

Plate 6. Drawing by the Author, in black conté crayon.

This drawing was made more as a means of self-expression than as a study and, although it is the logical outcome of the method described in the previous pages, the preliminary stages were more or less unconscious—as it were " telescoped." It was executed with a square conté crayon, using both the flat side and the edge, and was later translated into paint.


RUY MALHEIRO

but which will not allow the drawing to be carried very far without forcing the medium.

For the sake of the beginner I have drawn several symbolic figures in various actions. I have added one or two feet, as students seem to consider these difficult, although that is probably due to concentrating on the rest of the figure at the expense of the feet. Feet are not difficult provided the student will remember firstly their structure, and secondly, that in a standing pose the feet are not merely touching the ground but pressing against it and bearing the whole weight of the figure.

Other points for the beginner to remember are these :—

The drawing starts with curved lines, but when planes are brought into use the edges of the forms must conform to these. Then later, when one deals with the interplay of smaller surfaces, the edges once more become rounded.

Simplify the silhouette as much as possible. The beginner usually tries to get his modelling on the edge of his form, *i.e.*, by outline instead of on the form.

In the foregoing chapters I have described how a figure drawing may be made as a study. In showing the student what he must study I have planned a programme which he may follow to his advantage and which will serve as a foundation for his researches until he is able to adapt it to suit his own individual outlook and sensibility. I have kept it as simple and elementary as possible, crediting the student with intelligence but not with knowledge, although I have shown him how he may acquire knowledge. I have endeavoured to describe how he may cultivate and enlarge his response as an artist to the human figure and how he may create a visible expression of his response.

MAKING A FIGURE DRAWING AS A WORK OF ART

When the draughtsman draws as an artist, that is when his object is not to study but to realise his sensations pictorially, he is free to express only what interests him. When he was making a figure study, he was directing his perceptions consciously and training himself to react to certain abstract qualities observable in the human figure, as well as learning how to present these in a pictorial form. In making a figure drawing as a work of art his interest is in his instinctive and intuitive reactions. In fact, he is chiefly concerned with the human figure as a stimulus to his æsthetic reactions and as a vehicle for their expression.

We may divide figure drawings into three main groups—Representational, Symbolised and Abstract, and I have reproduced examples of the first two kinds of drawings. I should explain, however, that the drawings I have selected are in no way intended to be a representative collection or an anthology. The field has been so enormous that I have had to limit it drastically and to leave out many master draughtsmen. I have confined my choice to a few Old Masters and a few contemporary French and British artists.

Abstract. Let us take the most difficult first. The Abstractionist expresses his response to the aesthetic significance of the human figure, and arguing, quite rightly, that the representational significance of his symbols is aesthetically irrelevant, he interests himself only in the expression of the abstract qualities he has discerned. Although his emotional and mental conception may have resulted from a visual stimulus, derived from some arrangement of natural forms, in this case the human figure, his design may be wholly pictorial and may have no representational meaning at all.

Symbolised. Another draughtsman may see exactly the same arrangement of forms and respond to the same abstract qualities, but he may symbolise the forms so that, although they may be equally pictorial, they still retain a certain amount of representation.

Representational. Provided the artist expresses this conceptual and abstract quality—he may call it beauty if he likes, although as the word is capable of so many misleading definitions it is suspect—it does not

matter how representational his symbols may be. It is only when the realistic element is forced at the expense of the æsthetic or pictorial that the drawing is labelled "realistic" as a deservedly abusive epithet.

We all use these labels, but in practice it is difficult to draw any hard and fast line between abstract, symbolised, and representational drawings. Strictly speaking, these three kinds of draughtsman are all abstractionists and are working in the classical tradition of the early masters. They are expressing the same thoughts and emotions, although they may employ a different language. I may remark here that most of the people who decry contemporary draughtsmanship are those who are least familiar with the old masters.

The Classical Theory. The abstract qualities which the classical draughtsman endeavours to express are not based on any ordinary canons of beauty such as ideal proportions or symmetry of the human form. Neither are they connected with any human emotion felt towards the model nor by the model. They are based on the classical theory which we find first propounded by Plato, that certain arrangements of curved and angular shapes, and of solid and linear forms, will give pleasure to the eye, and that the pleasure experienced in contemplating these designs cannot be accounted for by associating them with the visual appearances of natural forms. We may describe their significance as being purely pictorial and quite unconnected with any representational or descriptive content.

If we analyse our sensations very carefully, we shall find in most cases that we have unconsciously responded to some dynamic quality in a group of forms of this nature. This quality of vitality may be caused by any or all of the following :—harmonies or contrasts of lines, patterns or solid shapes, juxtaposition of curves with angular or straight lines, and variations of size, colour, tone or texture.

The pleasure which the artist experiences in drawing from the figure comes firstly from the perceptual discovery of these abstract qualities ; secondly, from their emotive conception in his mind ; and thirdly, from arranging his symbols in an ordered design which will exteriorise his conception and make visible his sensations.

Human Emotions. Till now, in this chapter I have dealt solely with the aesthetic emotions of the artist, as both the student and the spectator will find them considerably more difficult to understand and to experience than any others. But the draughtsman may express other

Plate 7. The Male Model

emotions, in addition to those which are purely aesthetic, and still preserve his artistic integrity.

His drawing may be a preparation for a painting which may express a human emotion, let us say, awe, fear, joy, and so on. In this case he realises that certain shapes are evocative of certain emotions by reason of their associations., If for example, he wishes to depict austerity and solemnity, he knows that vertical lines and shapes will help to evoke these emotions, and he predisposes his mind so that he immediately becomes aware of lines such as these on the figure.

He may wish to express action. In a similar manner he selects lines and symbols which are suggestive of action. When he draws the figure in action he draws a continued action so that it appears to be not in a particular position at a particular fraction of time, as in a photograph, but seems rather to be in the act of moving from one pose into another.

Other human emotions such as those felt towards the model (such as dislike, admiration, etc.) and by the model (commonly called the " expression " of the model) really come under the heading of character, and this I have already discussed.

The student can multiply instances such as these for himself, and his drawings may embody as much human and literary interest as he likes, provided always that he remembers that any drawing which does not convey an emotional interest in pictorial and formal expression can have no real artistic value. Again, he must remember that, although he must study the work of past and present masters and will at times be influenced first by one man and then by another, his aim is to develop his own individual response to form. A very old Scottish artist said to me years ago when I started as an art student, " Study other men's work, but go your own way. Remember that he who follows must always be behind."

Plate 8. The Main Two-dimensional Rhythms

Plate 9. The Two-dimensional Action of the Forms

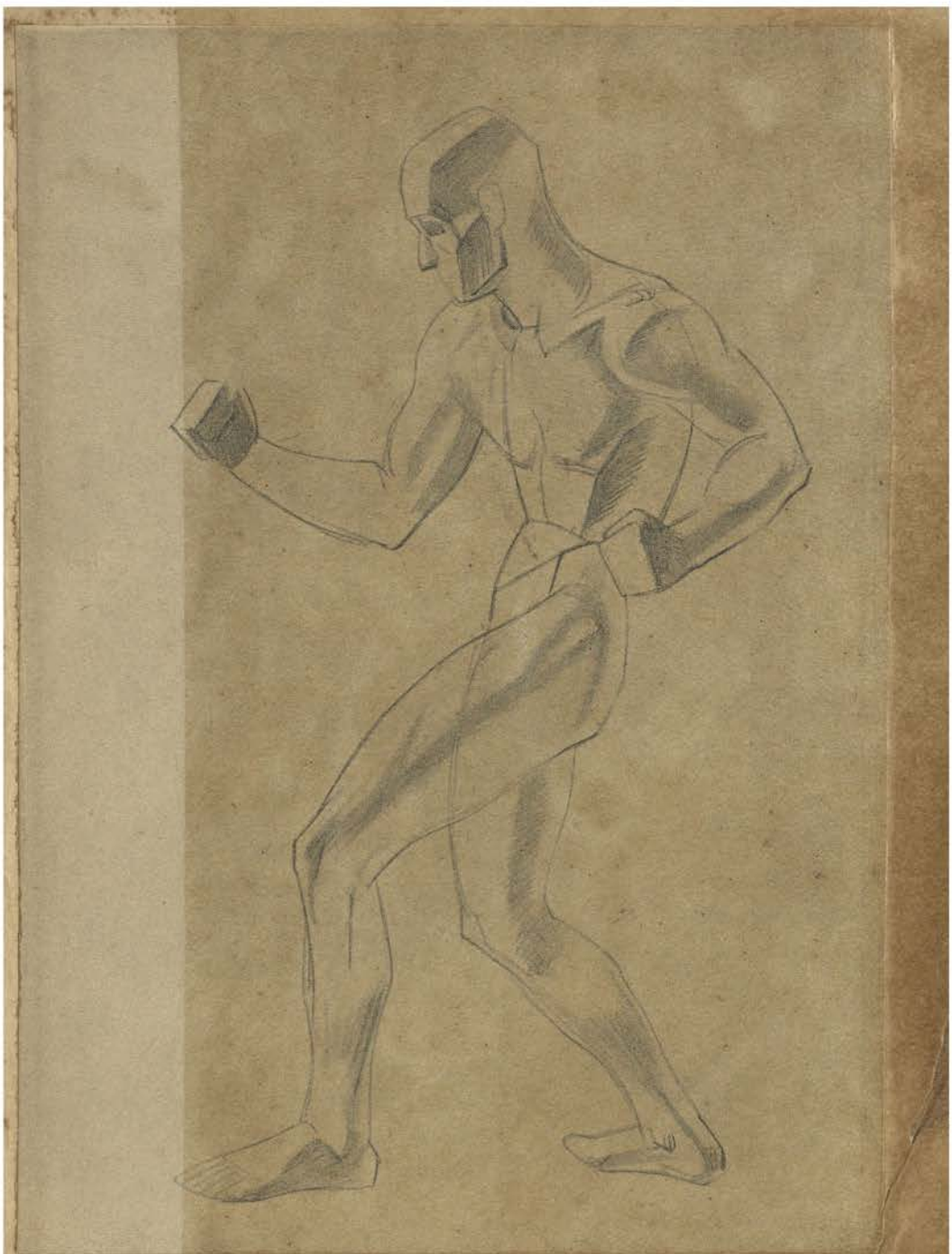


Plate 10. The Construction of Solid Symbols

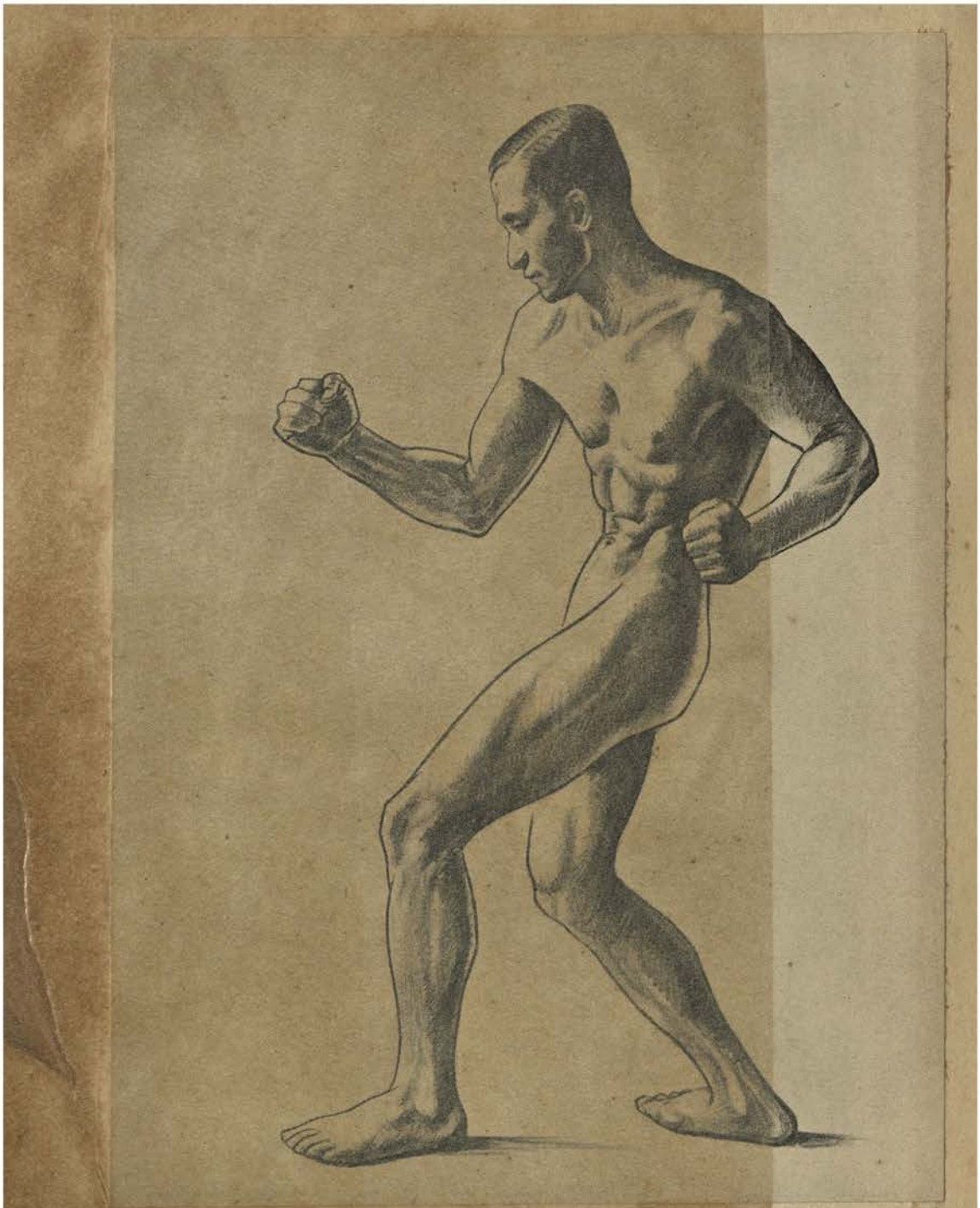


Plate 11. Three-dimensional Rhythms of Surfaces and Volumes

FIFTEEN FIGURE DRAWINGS DISCUSSED

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Plate 12. ARISTIDE MAILLOL (b. 1861)

Lithograph drawn in crayon on stone ; $14\frac{3}{4} \times 10$ in.

From "L'Art d'Aimer" (P. Gonin, Paris), by courtesy of the Zwemmer Gallery.

Even if one were unaware that Maillol is one of the greatest sculptors of today, it should be obvious that this is a sculptor's drawing from its insistence on the three-dimensional rhythm of its forms and the weight and balance of its masses. Also, to judge by the pronounced swing of its surfaces, the drawing was conceived in bronze rather than stone. The simplification of the silhouette, and how it is governed by the form it contains, should be noted.

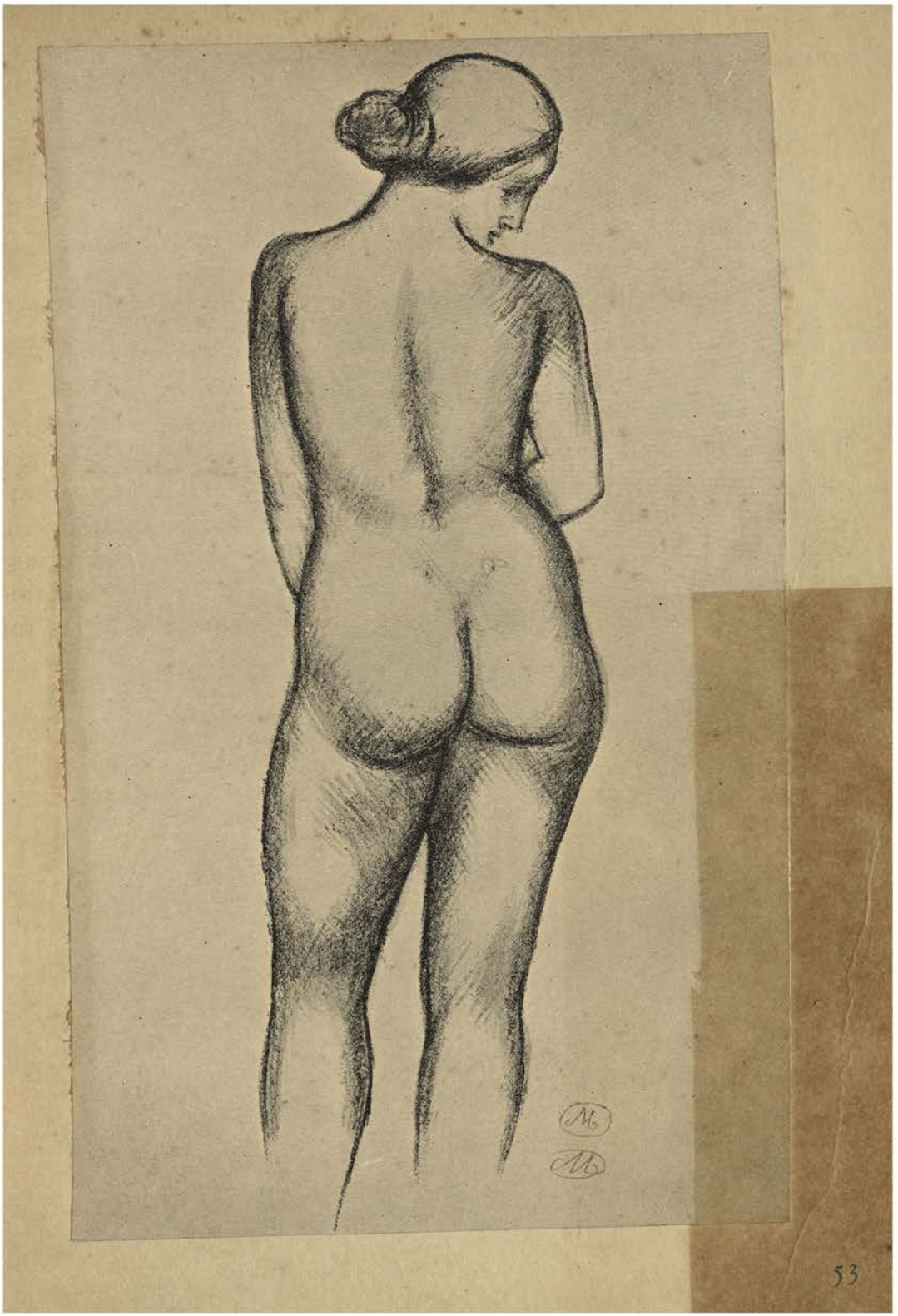

Plate 13. ANDRÉ DERAIN (b. 1880)

Drawing in red chalk ; $24\frac{1}{4} \times 17\frac{3}{8}$ in.

By courtesy of the Zwemmer Gallery.

The drawing of a painter with its emphasis on two-dimensional design and rhythm of lines and volumes. Though perfectly solid, there is not the same necessity for weight, and the three-dimensional placing of the forms, as in the previous drawings. Instead of these, one finds an increased liveliness of tempo in the design.

Plate 14. ERIC GILL (b. 1882)

Pencil drawing; 13 × 9½ in.

By courtesy of the Artist and of the Goupil Gallery.

Again a sculptural drawing, in this case with a suggestion of low relief in the projection of structural forms from the background, reminding one to a certain extent of the Byzantine tradition which also was based on the use of the chisel. One should note the economy of modelling, the use of a tone to mark the junction of planes and how strongly the form is suggested by this means.

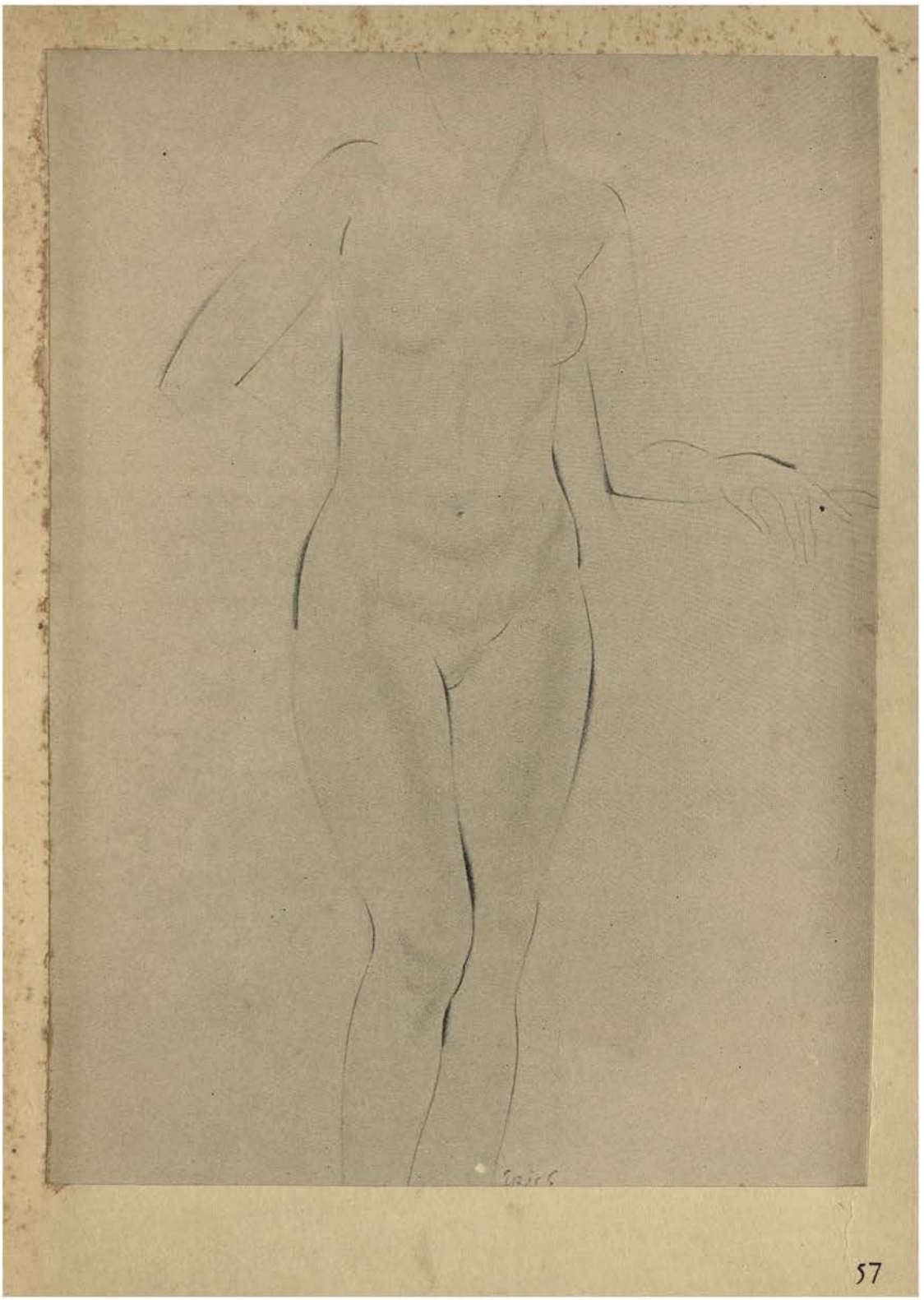

Plate 15. HENRI MATISSE (b. 1869)

Lithograph in crayon on paper, transferred to stone; $17\frac{1}{2} \times 10\frac{3}{4}$ in.

From the collection of Frank Rutter, Esq.

Matisse in his drawings is essentially a painter and concerned with the animation of the surface of his paper. Although there is a suggestion of recession in this drawing, its theme is obviously the pictorial life and vitality of the two-dimensional design of the form.

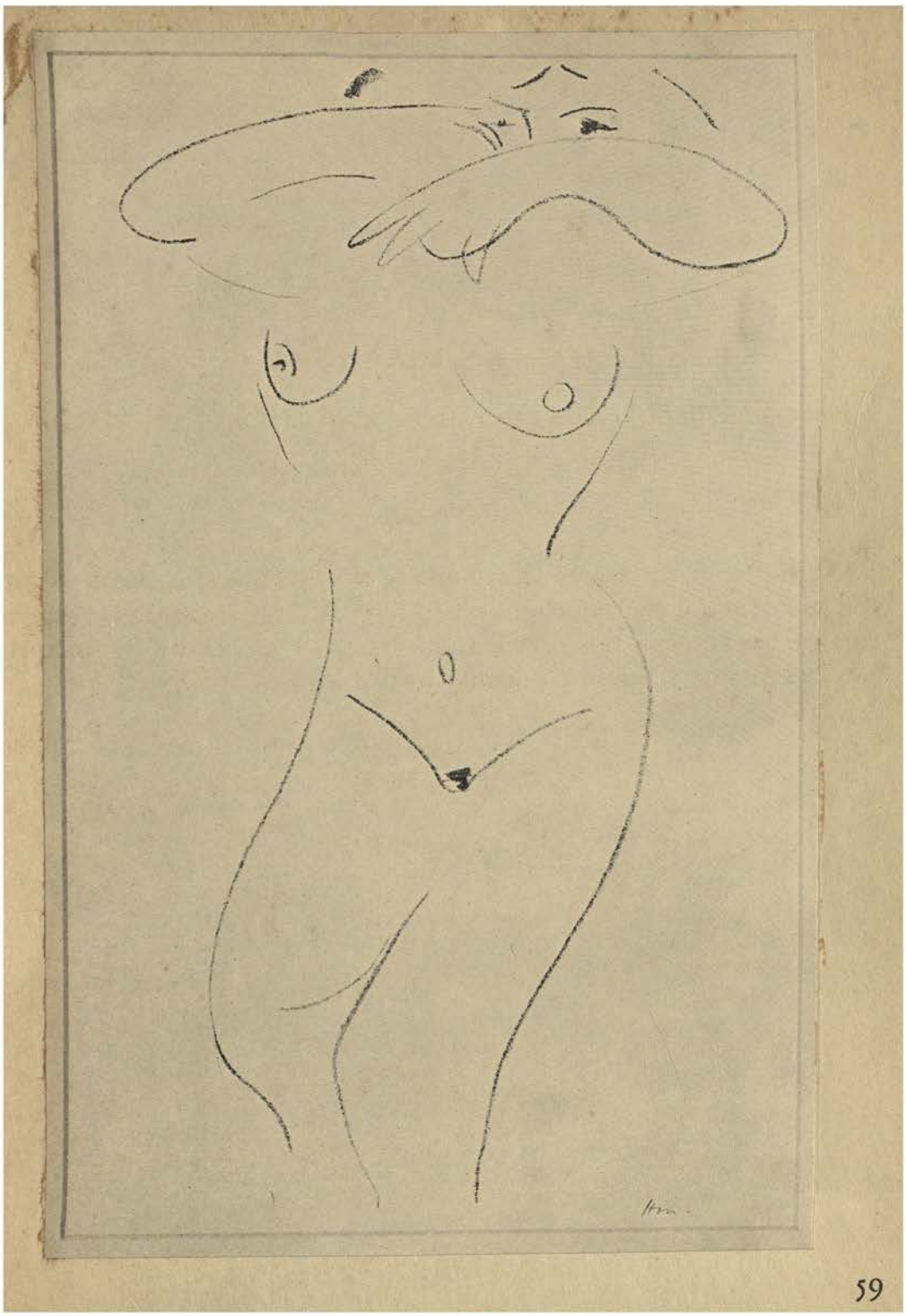

Plate 16. MARK GERTLER (b. 1892)

Charcoal drawing; $20\frac{7}{8} \times 13\frac{1}{4}$ in.

By courtesy of the Artist.

A typical figure drawing by a painter who designs in terms of volumes and the recession of surfaces and thereby achieves a dignity of formal content. In his figure paintings, Gertler's interest in colour and pigment make him obviously a painter, but in his drawings there is a sense of weight and solidity which almost suggests the chisel rather than the brush. The elimination of every non-essential, and concentration on the simplicity of his conception, should make this drawing peculiarly interesting to the student.

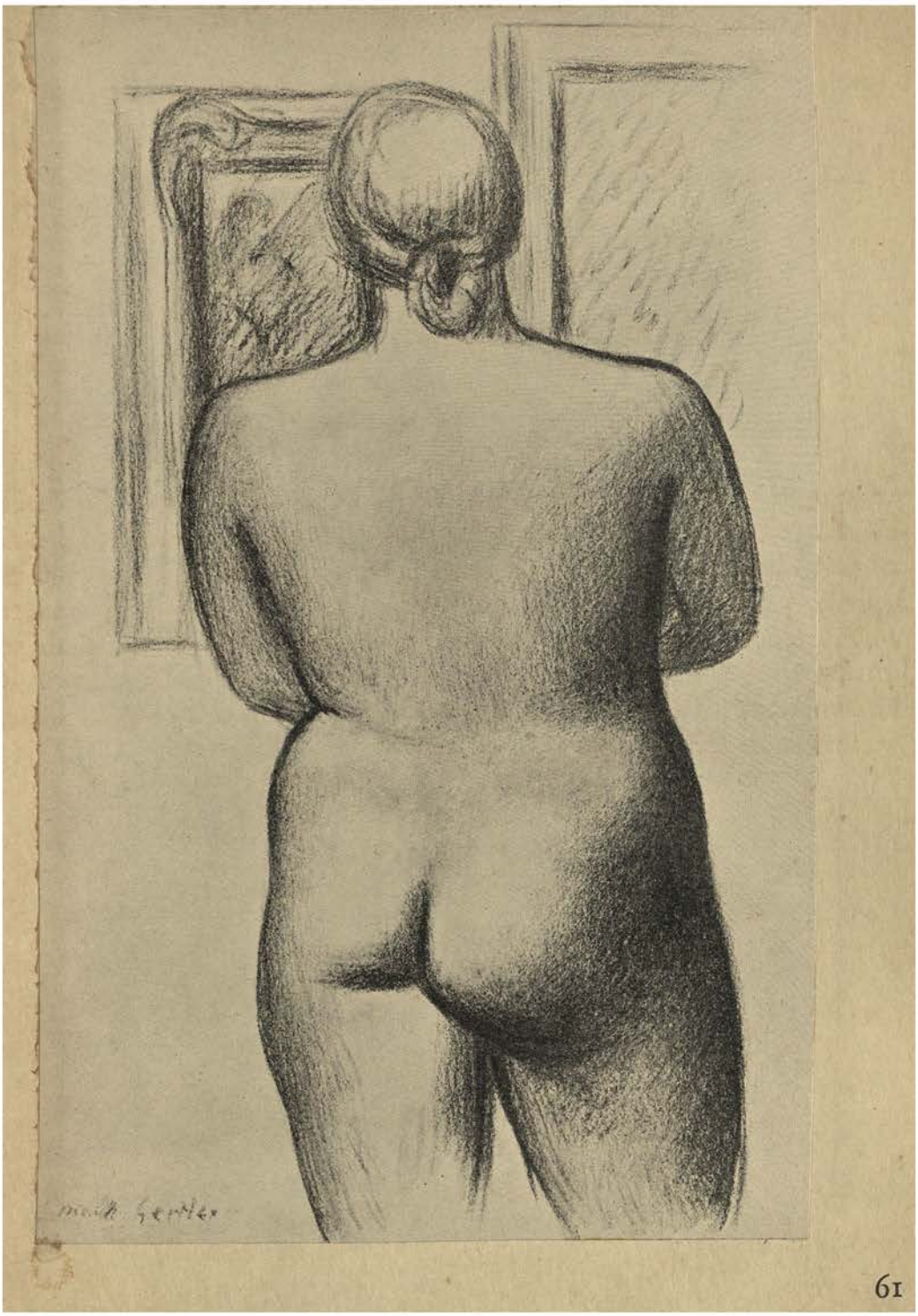
mark Gertler

Plate 17. REMBRANDT (1606-69)

Brush drawing in pale bistre; $10\frac{1}{8} \times 7\frac{3}{8}$ in.

Dyce Collection, Victoria and Albert Museum.

What is aesthetically arresting in this drawing is its feeling of sculptural significance and the vitality of its design. The way in which one form is placed in front of another, as for instance, the slope from the neck to the shoulder, emphasising the three dimensional design, and giving a strong effect of actuality, should interest the student. Altogether a good example of design in all three dimensions.

Plate 18. MICHELANGELO (1475-1564)

Drawing in pen and bistre, with red and black chalks ; $9\frac{3}{8} \times 8\frac{1}{4}$ in.

From the Henry Oppenheimer Collection, sold July 1936, *by Christie, Manson & Woods.*

Drawing showing different stages, from the first simple suggestion of movement and action, to an elaboration of surface by means of muscular and skeletal modelling. Michelangelo conveyed both life and richness of surface in all his work, by means of a ceaseless movement of small rhythms and counter rhythms which were themselves in harmony with the main swing of the design (see page 39).

Plate 19. RAPHAEL (1483-1520)

Silverpoint drawing; $11\frac{3}{8} \times 7\frac{3}{4}$ in.

From the Henry Oppenheimer Collection.

A drawing showing great simplicity of silhouette and a carefully designed rhythm of linear and two-dimensional action.

* *This drawing is variously attributed to Raphael and to Pietro Perugino* (1446-1523)

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Plate 20. SALVADOR DALI (b. 1904)

Etching; $11\frac{1}{8} \times 7\frac{1}{4}$ in.

By courtesy of the Zwemmer Gallery.

An etching by one of the foremost of the painters of Surrealism, a movement started some fifteen years ago by André Breton, Tristan Tzara and other poets and which has attracted to it a number of painters and sculptors.

In this drawing the surrealism is expressed, not so much by any structural peculiarity, as in the use of the figure, which is an interesting example of a symbol very similar to those advocated on page 28. I myself find the surrealist work interesting, not that I agree with their philosophy as expressed in their pictures and writings, but because of the undoubted pictorial value of much of their work.

M. Breton says " Dali takes his place, without saying a word, in a system of interferences."

Sr. Dali says " Sterilize."

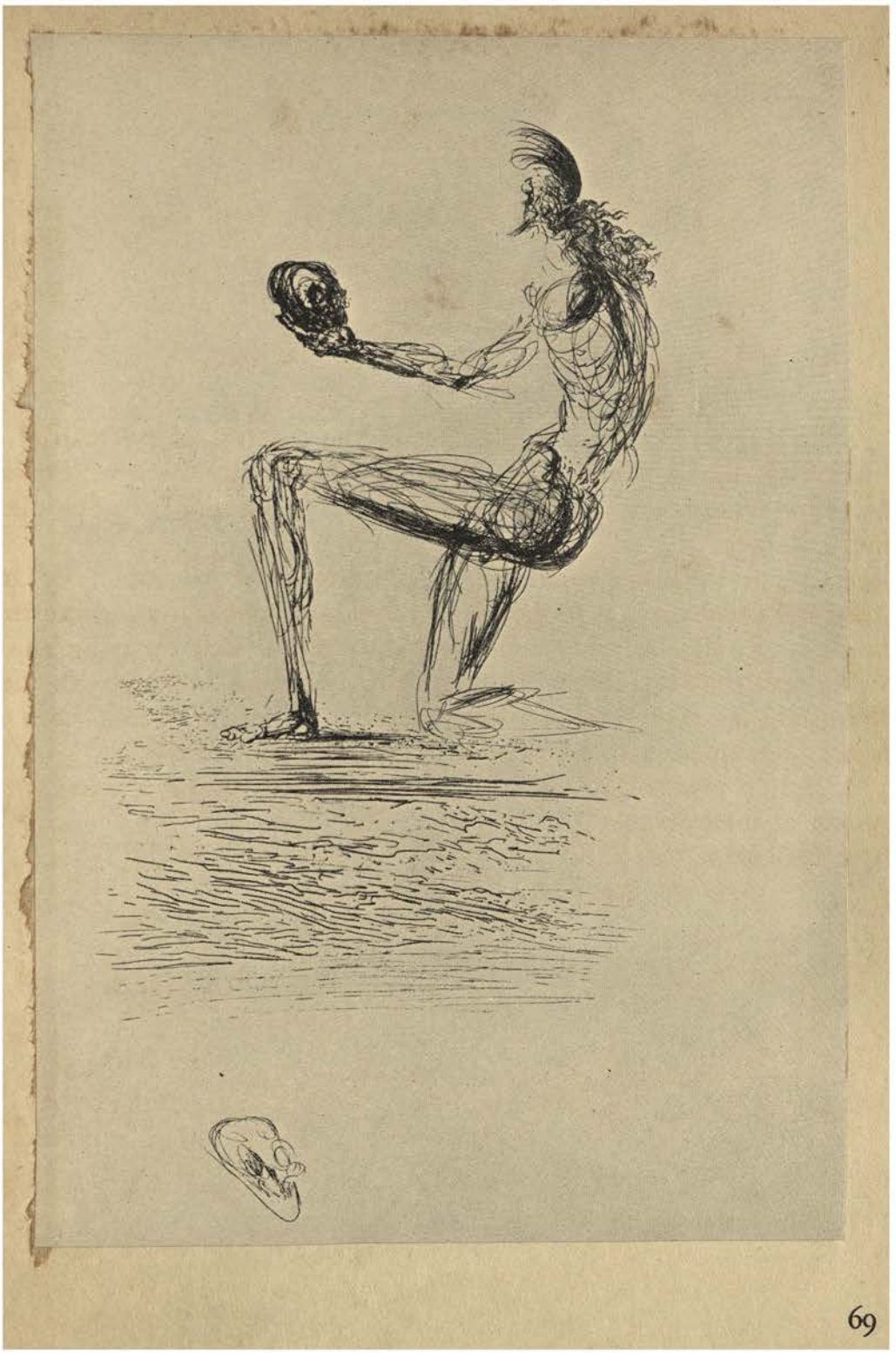

Plate 21. A. DUNOYER DE SEGONZAC (b. 1884)

Pen drawing; $11\frac{1}{4} \times 19$ in.

By courtesy of the Zwemmer Gallery.

A note for a painting by an artist who expresses himself as freely with the etching needle as with the brush, and whose etched work shows a decided influence on his drawings. Segonzac's intense feeling for form is particularly noticeable in the head and thorax, where the solidity of the form is clearly expressed despite the slightness of the treatment; also the intentional distortion of the left leg.

Plate 22. CORREGGIO (1494-1534)

Drawing in red chalk; $7\frac{1}{8} \times 4\frac{1}{8}$ in.

From the Henry Oppenheimer Collection

A study for a ceiling painting. In this Correggio *putto*, the sculptural quality and vigorous action of the pose are so clearly expressed as scarcely to require comment.

Plate 23. RUBENS (1577-1640)

Drawing with quill pen and sepia; $10\frac{3}{4} \times 9\frac{3}{4}$ in.

The British Museum.

A very lovely drawing by a master draughtsman who always achieved tremendous vigour in his Baroque treatment of the human figure. Although his forms were always three-dimensional, the main movement was two-dimensional and expressed the true painter's aim, the flow of form along a surface.

Plate 24. PABLO PICASSO (b. 1881)

Etching; 15 × 11¾ in.

By courtesy of the Zwemmer Gallery.

An etching in pure line by one of the greatest and most interesting artists of all time. The most noteworthy quality in this drawing is the extraordinary vitality and decoration of the line. It is interesting also to note how much form may be suggested by a linear treatment in the hands of a master.

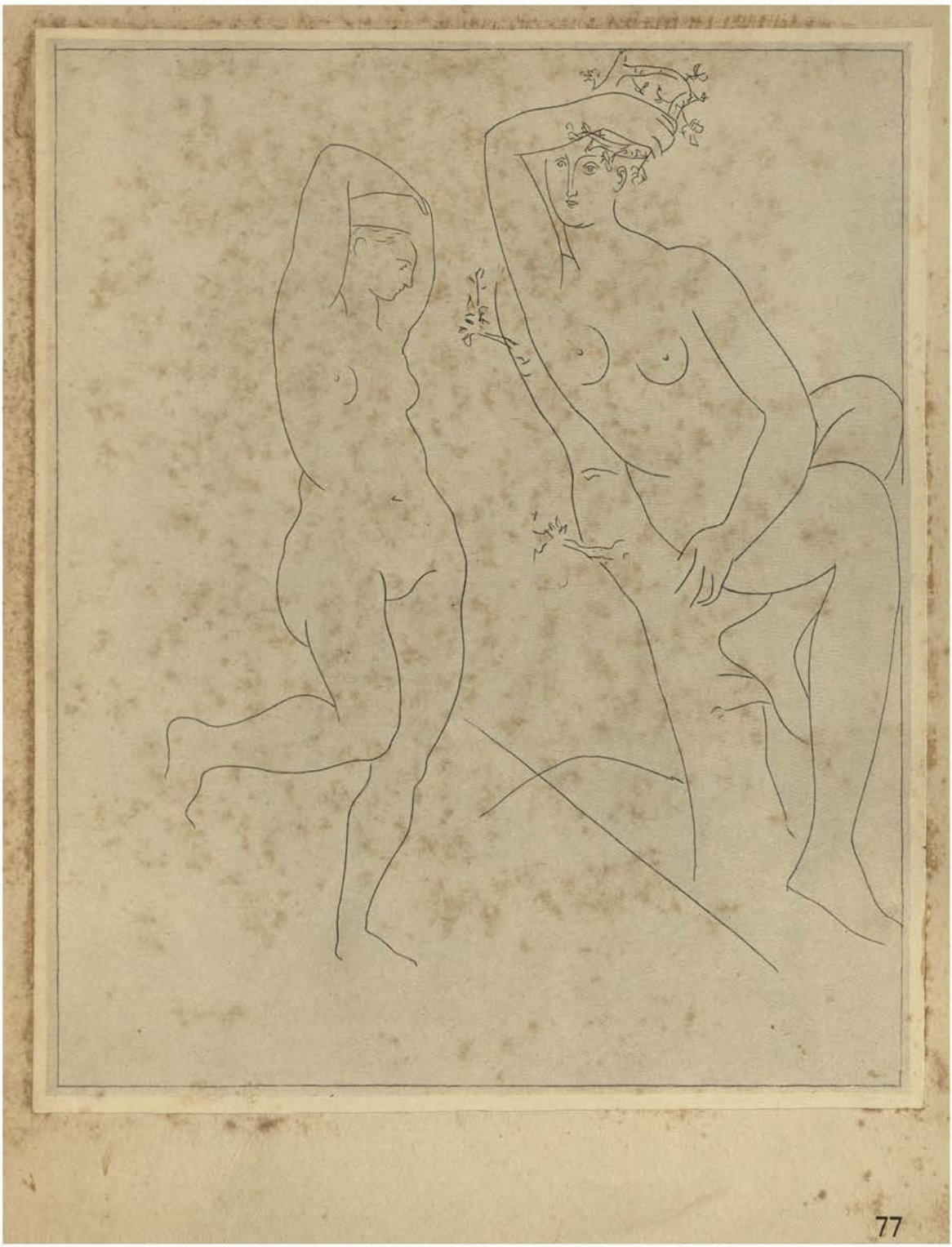

Plate 25. STANISLAUS BRIEN (b. 1895) Pencil drawing; 17½×21 in.

Quick sketches of three or four minutes made as studies of action. Good examples of symbolised figures expressing both the pictorial life of the forms and the personal life and action of the model.

Plate 26. HENRY MOORE (b. 1898) Brush drawing; 22½ × 16 in.

A sculptor's working drawing, conceived in terms of stone and expressing the weight and massiveness of sculpture, and also to an amazing degree the actuality and recession of the form. Technically, it is interesting from the fact that Moore works with washes first to create his forms and then uses line to limit and define them, and one can trace the gradual development and formation of the artist's conception. Pictorially it is interesting as a record of only what is aesthetic, all

romantic or sentimental considerations being ruthlessly ignored by a deliberate avoidance of humanity in the head, and to a lesser extent in the body, much as the Greeks adopted a type devoid of any human emotion.

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